musical
COURIER

APRIL 1, 1951 25 CENTS

ROBERT MERRILL

Baritone of the Metropolitan Opera, as Rodrigo in Don Carlo

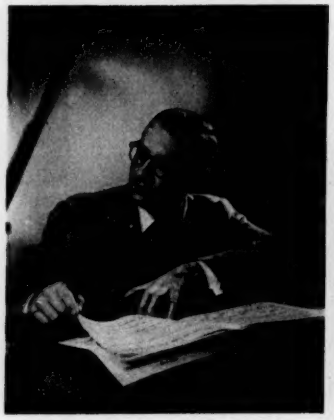
CONFERENCE . . . Andor Foldes (left) and Odd Gruner-Hegge, conductor of the Oslo (Norway) Philharmonic, discuss the score of the Bartok Rhapsody for piano and orchestra which Mr. Foldes played with the Norwegian group. Last year Mr. Foldes appeared five times in eight months with the Oslo Philharmonic in the following concertos: Beethoven's "Emperor" and the same composer's B flat major; Brahms's D minor; the Bartok Rhapsody and one by Klaus Egge, Norwegian composer.

BUSY BARITONE . . . Steven Kennedy has sung this season in over 70 concerts throughout the U. S. and Canada. Here, he and his Travelite porter are en route to Pittsburgh where the artist was guest soloist with the Pittsburgh Symphony under De Sabata in Ravel's L'Enfant and Les Sortileges.

Enter Vernal Equinox

ELIZABETH LOCKHART, young Scottish violinist, now in Paris for a special course of study with Jacques Thibaud, will make a tour of South America in 1952.

ON THE SPANISH MUSIC SCENE . . . Dr. Heinz Unger conducting the Valencia Municipal Orchestra in the first performance in the country of Mahler's Second Symphony, with 120 instrumentalists, mixed chorus of 150 and two soloists.



RECITALIST . . . Clyde Elisey, young American pianist, recently introduced in Times Hall, gave a series of recitals in the South and an all-Debussy program over the radio in New York.

TENSE MOMENT from Britten's Let's Make an Opera as presented by the Academy of Vocal Arts in conjunction with the Philadelphia Public School System. Above: Dorothy DiScala, Ethelwyn Whitmore, Edmond Hurshell, Jay Gore and Marion Sobel from the Academy and Robert Wotowicz from the public schools.

musical COURIER

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The Supers Are Regularized

ALL the glamor that in the past attended the avocation of carrying a spear in the great Victory Celebrations of ancient Thebes—which enlisted countless college youths, music students and others from time immemorial—has not worn off by any means. But the Metropolitan Opera, under its new management, has set up a system that confers on the super a loftier standing—makes such service, in fact, much less haphazard and gives it almost the dignity of a profession.

Now there is a permanent body of "Met" supers. Instead of having their names drawn from a list and being summoned at the last minute to fill in, they have a rehearsal before the show, and are not virtually shoved on with a few hurried words of instruction, and a command to watch and imitate their leader. More, they are specially fitted and costumed. Their fees have risen, too, from a lowly buck to two—keeping pace with the declining buying power of the dollar, perhaps. The result has been better dramatic verisimilitude and more intelligent bearing. In most instances, they are sternly enjoined not to sing with the chorus informally.

The real rewards of "suping" never did consist in crass lucre alone. It is the exciting chance of entry into a realm of color, wonder, a make-believe universe—and for aspiring vocalists a way to storm vicariously the steep slopes of the operatic world—that continues to draw the young, handsome and brave to enter the doors of Opera Land, if only for one night.

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TV Poses New Problems

The growth of television opportunities for singers and instrumental musicians has provided some new, thorny problems to be settled. Terms of employment offered the chief differences between the broadcasters and the musical union. As this issue goes to press, details have virtually been settled between the AFM, headed by Mr. Petrillo, and the networks concerning a new contract with increases for the performers. The union held out for a 20 per cent raise when the stations offered but 10, but in the end the two parties were induced to negotiate further.

Meanwhile, the Metropolitan Opera has been asking AGMA for a basic contract that will include clauses giving the opera company a priority right over the recording and TV services of its artists. This applies to recordings and telecasts of operas—not, apparently, to single discs or solo appearances. The insertion of the clauses would not bind individual members of the company to specific terms of remuneration for these services, as the contract sets only minimum rates, and would leave the singer free to bargain for his own conditions.

Apparently, the present rivalry between the recording companies—resulting in two complete new American albums of Fledermaus, one by the "Met" of its new version and one under other auspices—has moved Rudolf Bing and his associates to think twice about the future of disc-making and TV, as these increasingly affect the fortunes of the opera company.

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A Praiseworthy Project

One of the best plans imaginable is the decision to use a part of the Student Ticket Endowment Fund of the Philharmonic-Symphony Society of New York this year for providing albums of recordings by this orchestra for hospitalized service men. At the recent Hotel Plaza dinner-dance given by the organization, the albums for the use of USO were presented to Harvey Firestone, Jr., chairman of the board of United Service Organizations, by Floyd G. Blair, president of the Philharmonic-Symphony Society, and Frank Stanton, president of the Columbia Broadcasting System.

This is only one of the functions of the Endowment Fund, but it has great possibilities of bringing the message of music to those who most urgently deserve it.

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Congratulations, Maestro!

The 84th birthday of Arturo Toscanini, quietly celebrated with his family on March 25, found the eminent conductor enjoying good health. Following a visit to Italy this summer, he hopes to resume the baton of the NBC Symphony Orchestra next season, if the state of his ailing knee permits—an announcement that will be greeted with great pleasure by all music lovers.

ON THE COVER

Robert Merrill has had a triumphant 1950-51 season. His first appearance in Don Carlo was made in the opening night production of the Verdi work at the Metropolitan Opera. The baritone ranks today as one of the outstanding luminaries of the company and has had the honor of being assigned to many major performances at the "Met" and on the company's tours. During his career there, his portrayals of the baritone roles in Don Carlo, Aida, Samson and Delilah, La Traviata, Il Trovatore, Barber of Seville and Carmen have been outstanding. He has also made many concert and radio appearances.

The opera and concert world will lose the services of Merrill for the next three months, when he will be in Hollywood to appear in his first picture for Paramount Studios.

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Seventy-second Year
April 1, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

"IT works like this," said the Demonstrator; and he plugged in an electrical connection here, threw a switch there, made adjustments. The room was very dim.

"Of course," said the Demonstrator, "you have to have the records. Those, I regret to say, are not generally available. I have a complete set, however, here in this room. . . ."

I walked to the cabinet, across the thick carpet. I looked at the titles. Schubert's Symphony No. 11 in F sharp minor. Beethoven's *King Arthur*, in four acts; also his oratorio, *The Book of Revelations*. Chopin's Piano Quartet in G minor. Mozart's song cycle, *Westöstlicher Divan*. Schumann's *The Inferno*. Tchaikovsky's *Preludes and Fugues After Bach*. Others, many others. The room was very dim. Yet the titles, curiously, shone as though lighted by secret fires.

"You see," said the Demonstrator, "none of these works is really in the canon. My invention, though, my Machine, can play them. You will remember in that fine little book, Cabell's *Beyond Life*, the library of John Charteris. One section of that library is devoted to the books of the gifted writers of Bookland."

"Yes," I said. "There were the Complete Works of David Copperfield, The Works of Arthur Pendennis, The Poems of Gervase Moore.—"

"Precisely," said the Demonstrator. "And, of course, you remember still another, and vastly more important, section?"

"How did Cabell phrase it?" I said. "'The cream of the unwritten books—the masterpieces that were planned and never carried through.'"

"Yes," said the Demonstrator. "John Charteris had in his library Thackeray's romance of Agincourt and Dickens' *The Young Person*, a complete *Christabel*, the last six books of *The Faery Queen*, all the unwritten plays of Christopher Marlowe. . . ."

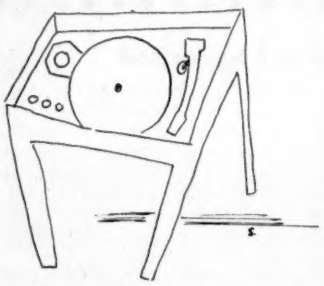
I no longer paid attention to his words. My attention became riveted on the cabinet.

"Yes," said the Demonstrator, echoing my thoughts. "Yes, indeed. My collection is the musical equivalent of John Charteris' library, of his Intended Edition. He had the complete unwritten plays of Christopher Marlowe. I have the third and fourth books of Chopin Etudes. He had Sheridan's fine comedy, *Affectation*. I have the integral version of Berlioz' opera, *The Odyssey*. Oh, yes, I have it. Do you want to hear Liszt playing the piano as he did in the 1840's—playing music of his own which it is most probable you never heard? You can, if you wish. Of course, there will be a slight price. Oh, a most nominal price, I assure you," said the Demonstrator.

"LET me get this straight," I said. "You claim to have, and to be able to play, masterpieces of composers that they never wrote? To play them on your Machine, as they originally wrote them?"

"There they are," said the Demonstrator, pointing at the cabinet. "As they originally wrote them, performed by the artists of their dreams. I assure you they are not without interest. Rossini's *The Siege of Corinth*, I can promise you, is a most respectable effort. But most interesting of all are the later works of Mozart, Schubert, Chopin—the inheritors of unfulfilled reknown, as the poet so aptly put it. You no doubt are familiar with the remark that Schubert made on his death-bed, to the effect that melodies and harmonies of a new type were running through his brain. And Mozart and Chopin, both of whom died young! How many scholars have speculated upon the path their music would have taken had they lived. But now . . ." and he waved a hand at the cabinet.

"ANOTHER thing," said the Demonstrator. "No great composer wrote, a work that entirely satisfied him. There always was the unfulfilled version, seen but not ever grasped. The history of the great—I say great!—composer is a history of constant experiment, of constant development. Bach starts his *Art of Fugue* and dies before he finishes it. Mozart is not allowed to complete his Requiem. Haydn, an old, old man, is composing *The Seasons*. Beethoven's last works are his greatest ones—his chamber music. Chopin's last works have a bigness and strength that suggested mighty things had he lived. Wagner composes *Parsifal*, the octogenarian Verdi writes *Falstaff* (is there a greater opera, anywhere?) and Brahms writes his Clarinet Quintet in his last years. Need I continue?"



He paused and looked at me. I said not a word, nor could I.

"Now, take Beethoven," said the Demonstrator. "All his life he wanted to write an opera. He finally came out with *Fidelio*. Was he ever satisfied with it? Did he not continually revise and change it? Do you not think that all composers have in their minds their ideal work? Their ideal opera, their ideal sonata, their ideal symphony? Their ideal, which they not ever will put on paper as human beings, but which is eternally goading and pushing them into an approximation of it. But now. . . ." And again he waved his hand toward the cabinet.

"Browning," said the Demonstrator, "once wrote that a man's reach must exceed his grasp. It is an inept phraseology, but the idea is valid. For if Beethoven ever wrote the perfect symphony, how could he ever write another note after that? If Schumann had been able to express perfectly his longings, would life had held anything more for him? But he could not, and he went mad trying to do so. All great composers are a trifle mad, you know.

"And yet," said the Demonstrator, "it may be that in moments of their madness, it may be in their sleep, it may be in a form of suspended animation, in one searing flash a millionth of a second in duration they see their Truth, their ideal. Clutch it, hold it, they cannot. Experience it, they can. And it is that moment which tells them that all their work is but a preparation for the vision that has seared their brain. And so they go to their desks. They make scratches with ink upon ruled paper. They would try to duplicate their vision. They never succeed. But what if their vision *could* be duplicated for posterity. Eh? What then?"

"What then?" I repeated, not ever taking my eyes from the cabinet (nor did I care to look into the Demonstrator's eyes). "What then? Why, you will have something unparalleled in creative experience. To hear a song cycle of Schubert that he would have composed had he lived until 1850—God! What would it be like? What could have Mozart added to music after the G minor Quintet or the *Lacrymosa* of the Requiem? And yet Mozart was so young when he died. . . . The thought is fearful to imagine." I felt myself babbling. I waved what tried to be a nonchalant arm toward the cabinet. "I see here," I said, "Mozart's *Westöstlicher Divan*. Since when was Mozart interested in composing song cycles?"

"Mozart," said the Demonstrator, "died in 1791. He was 36. Had he lived another thirty years he would have been 66, surely not an especially advanced age. Does not a book, I forget the name, mention three-score and ten? Had he lived those extra thirty years he would have become familiar with the work of another Viennese composer, one Franz Schubert, who had a certain reputation as a composer of songs. Do you not think that one genius would interact upon the other, especially since they had so much in common and lived in the same town? Yes, Mozart would have composed the *Westöstlicher Divan* had he lived. You can hear it if you wish. Now, Chopin. There was a case of constant musical development, from the pretty but inconsequential mazurkas and polonaises and krakowiaks of Warsaw to the F minor Ballade, the Fantasy, the Polonaise-Fantasy. What is Chopin's last published work? A sonata for cello and piano. In what direction would he have continued? I can tell you. Chamber music with piano would have been the logical release. I say 'would have'; I mean 'was.' For behind you is his G minor Piano Quartet, which he was always intending to write but never got around to putting on paper. You can hear it also; you have merely to pull it out of the cabinet."

I TOOK a deep breath.

I then pulled out the record. I pulled out several records. I walked over to the Demonstrator, still avoiding his eyes, and handed them to him.

"Fine choices," said the Demonstrator, looking at them. "You will find them of remarkable interest. But before we begin"—and he shrugged his shoulders in a deprecatory manner—"before we begin, there is, as I said before, a slight price. . . ." And he whispered the price into my ear. "It is agreed, then? Good. And now, let us go to the Machine. What would you like to hear first?"

Manon Produced by New York City Opera

THE GAMBLING HOUSE ARREST, Act IV, Scene I, as staged in the New York City Opera Company's new production of Massenet's Manon. L. to r., in foreground, Ann Ayars as Manon, David Poleri as Des Grieux, Carlton Gauld as Comte Des Grieux, and at far right, Michael Pollock as Morfontain.

MASSENET'S MANON, the bitter-sweet tale of love, based on the Abbé Prevost's famous story, received a thoroughly delightful first performance by the youthful and highly competent ensemble of the New York City Opera Company on March 22. Under the inspired and inspiring baton of Jean Morel, the work was staged by Jose Ruben with ample imagination, taste and color, in atmospheric sets by H. A. Condeli. With the Cours la Reine scene restored in its entirety, with the ballet sequence staged with impeccable stylistic feeling by Grant Muradoff, choreographer and premier danseur and Marina Svetlova as prima ballerina, the work received an interpretation of lightness, charm and warmth which came over the footlights contagiously and enchanted a capacity audience.

The "find" of the evening was David Poleri as Chevalier des Grieux. He had not appeared here before in the role, but was well known through frequent appearances on the radio. He is not only the fortunate owner of a beautiful lyric tenor voice, but is in addition an intelligent actor and one of great finesse. Mr. Poleri showed excellent French diction—a virtue shared with him by the whole cast. His dramatic aria in Act III and the lyrical Le Rêve conquered the audience, which feted him throughout the evening.

Ann Ayars in the title role was also fully convincing, vocally and histrionically. Her farewell, Adieu, notre petit table, was sung with heartwarming simplicity and her interpretation of the Gavotte had elegance and *esprit*. For the closing duet and her last lines, she found a deeply moving expression.

The characteristic of a first rate performance is the quality of the cast in the secondary parts. And here also the performance abounded in splendid efforts. Ralph Herbert as the rascally, debonair Lescaut sang and acted persuasively. George Jongeyans was a convincing de Brétigny. Carlton Gauld as des Grieux, père, was dignified; vocally and in his acting his effort held significance. Michael Pollock made his debut as Guillot. He obviously had to "act" his age, but he achieved a credible portrayal of the lecherous and vengeful *roué*. Dorothy MacNeil, Edith Evans and Mary LeSawyer gave to the ensemble—which were exemplary in the cleanness and precision of their execution—the benefit of their fine, young voices. Richard Wentworth in the episode of the Innkeeper again proved his talent as a comedian.

The City Center and its enterprising artistic director, Laszlo Halasz, again have achieved a production of which to be proud. H. W. L.

Meistersinger Launches Series

The New York City Opera opened its spring season on March 14 with its colorful production of Die Meistersinger, employing a number of the most excellent singers on the roster. The performance was well staged, like most of the operas offered by this enterprising organization.

Due credit should be given to Otto Erhardt, stage director, and to the conductor, Joseph Rosenstock, who kept the musical continuity vividly alive and moving both with vocalists and orchestra.

In the lead roles were Rudolph Petrak, vocally adequate as Walther Von Stolzing; James Pease, a personable Hans Sachs with a fine voice that could be used with more resonant focus; David Lloyd ,as David, who with Emile Renan, as Beckmesser, won audience plaudits. The list of Meistersingers also included Oscar Natzka, as Pogner; Nino Luciano, as Vogelgesang; Richard Wentworth, as Kothner; Sumner Alan Crockett, as Zorn; Luigi Vellucci, as Eisslinger; Nathaniel Sprinzena, as Moser; Thomas Powell, as Ortel; Luis Pichardo, as Schwarz; George Jongeyans, as Foltz, composing a splendid singing ensemble.

On the feminine side was blonde Frances Yeend as Eva, singing with lovely vocal timbre and phrasing. Margery Mayer scored as Magdalene, as did Lawrence Winters in his brief telling Night Watchman assignment. The chorus also provided a stirring performance. M. C.

The company on March 16 gave its first performance in the spring season of Verdi's La Traviata. The cast included Ann Ayars as Violetta, David Poleri as Alfredo, Richard Bonelli as Germont, Misses MacNeil and Kreste, and Messrs. Velucci, Wentworth, Newman and Renan in the remaining roles.

It was a well integrated, interesting performance, with a large portion of the singing on a commendable level. David Poleri, personable, young native-born tenor, gave Alfredo an especially effective, sympathetic presentation, vocally and dramatically. His rendition of the second act aria, "Di miei bolenti spiriti," in particular was convincing.

Miss Ayars met the emotional and other requirements of the music and stage in praiseworthy fashion. The "Sempre Libera" aria was brilliantly executed. Richard Bonelli as the elder Germont lent distinction to the performance, with an impeccable style of singing and an outstanding air of refinement in his dramatic impersonation of the father. Lee Shaynen conducted in expressive and competent way. L. C.

Love for Three Oranges Delights

The Saturday matinee of March 17 was the twentieth performance by the company of Prokofieff's lively fairy tale opera, The Love for Three Oranges. The music, the riot of Slavic color in the settings and costumes, and the expert performance of the individual singing actors continue to enchant audiences, and the production as a whole has gained, in smoothness and sharply drawn drama, from its score of repetitions. Julius Rudel conducted with spirit a cast comprising James Pease, the King; David Lloyd, the Prince; Mary Kreste, Clarissa; Carlton Gauld, Leandro; Emile Renan, Pantalone; Luigi Vellucci, Truffaldino; Lawrence Winters, Celio; Ellen Faull, Fata Morgana; Dorothy MacNeil, Ninetta; Richard Wentworth, the Cook; Frances Bible, Smeraldina; Edith Evans and Dorothy Shawn as the first two Princesses to emerge from the magic oranges; and John Primm, delivering the prologue. M. L. S.

Don Giovanni with Newcomers

The City Opera's first Don Giovanni this spring, on March 18, was a handsome, sure-moving, and often telling production. If Emile Renan had not quite settled into his new role as Mascetto, he did reasonably well with his first appearance in the part. James Pease's Don Giovanni and Ellen Faull's Donna Anna were well sung but not drawn with sufficient sharpness, and the Leporello of George Jongeyans lacked a bit of the broad touch. In a cast that included Eva Likova as Donna Elvira, Norman Scott as the Commandant, Rudolf Petrak as Don Ottavio, and Grant Muradoff dancing the part of a Devil, the alert, fine-toned performance of Virginia Haskins as Zerlina was outstanding. Laszlo Halasz conducted with a light firmness. E. S. B.

Three Win "Met" Auditions

Final awards in the Metropolitan Opera Auditions of the Air went to Maria Leone, soprano, of Detroit, first prize, a $2,000 scholarship; Fred Thomas, Negro baritone, of Norristown, Pa., and Paul Knowles, tenor, of Cleveland, tied for second place, $1,000 scholarships.

WOZZECK:

A Short Guide to Alban Berg's Music Drama

By Charlotte Hiller

SCENE OF THE MURDER, as produced at Frankfort-on-Main. The scenic artist was Ludwig Sievert; stage director, Dr. Herbert Graf; conductor, William Steinberg; the singers, Jean Stern and Erna Recka.

ALBAN BERG, in the spring of 1914, saw Georg Büchner's then about 80-year-old play Wozzeck, and soon afterwards began thinking of it as subject material for his first opera. If Büchner, who died at the age of 23, had left only some skeletons fit to serve as opera libretti—a few years ago Gottfried Einem based his opera Dantons Tod on another Büchner play—his short life and its circumstances would be of little interest today. But none of his few works is minor and he has to be considered one of the major dramatic talents of 19th century Germany.

Büchner was born on Oct. 17, 1813, in Goddelau near Darmstadt, in the Grand-Duchy of Hessen, the son of a physician. At the time of his death on Feb. 21, 1837, he was a lecturer on anatomy at the University of Zürich. had published the play Dantons Tod, completed a comedy, Leonce und Lena, and written a short novel, Lenz. It is unknown when exactly he worked on Wozzeck. He called its 26 scenes a "dramatic fragment," apparently not considering them tightly enough knit for a play. Two versions of the work were found many years after his death among his family's papers, and published for the first time in 1879.

Dramatic Significance

Besides a tragic love story, Wozzeck is a drama of social and political significance, exposing oppression and its outgrowth, human callousness. Much of the French Revolution's original glamor had vanished with Napoleon's coronation, his marching armies of French and German contingents, battles won and lost. But for the German people, in Büchner's lifetime still no more than their rulers' cheapest commodity, its slogan, *"liberté, égalité, fraternité,"* carried undiminished appeal. Büchner had encountered the stimulating atmosphere of genuine liberalism as a student at the University of Strasbourg, 1832-34. Returned to his home University of Giessen he participated, mainly as a writer of pamphlets, in activities led by the educated and aimed toward liberation from absolutism. He had to flee the country in 1835 and died in exile.

Berg began working on the libretto for Wozzeck in August, 1915. He selected 15 of its 26 scenes and finished the book in the summer of 1917. In the fall of 1920 the opera was composed, and the orchestration completed by April, 1921. Hermann Scherchen conducted the concert suite from Wozzeck on June 11, 1924, in Frankfurt a.M., and on Dec. 14, 1925, the world premiere of the opera took place in Berlin at the State Opera under Erich Kleiber. The work was performed there ten times that season. It really started on its road to success with a production on March 5, 1929, in Oldenburg, a medium-sized German town. From then on it was presented, up to 1936, in 27 different opera houses of as many cities throughout Europe, eighteen alone in Germany, one in Austria, two in Belgium, one in Czechoslovakia, one in England, two in The Netherlands, one in Russia, and one in Switzerland—164 performances in all. Two more cities outside Europe heard Wozzeck in the early thirties—Philadelphia and New York, where Leopold Stokowski conducted the work. The manuscript of the score was purchased in 1934 by the Library of Congress.

ED. NOTE.—The 15th anniversary of Alban Berg's death, which fell on Dec. 24 last, finds a marked revival of interest in his works. The present article dealing with Berg's expressionistic music drama Wozzeck is particularly timely since the New York Philharmonic-Symphony under Mitropoulos is giving concert performances of the score on April 12, 13 and 15. The Chicago Symphony, under Kubelik, is also planning a concert hearing of the work. It will be staged at the Salzburg Festival in the coming summer. Miss Hiller has made an English translation of the libretto.

The opera consists of three acts, five scenes in each, which are connected by symphonic interludes, sometimes in the form of codas or introductions, leading in mood from the scene just ended to the next opening one. The first scene shows Franz Wozzeck, a private, doing one of the chores with which he bolsters his meager soldier's pay: he is shaving his Captain. During the developing conversation the boisterous, stupid Captain makes fun of him and blames him for having an illegitimate child. Wozzeck replies that though he is poor, he has all the human urges and believes the Lord will not hold it against the little boy that his parents are not married.

Here one has to understand German traditional thinking: marriage being considered a lasting union, a man economically unable to protect his family from poverty has no moral right to wed. Musically, this first scene is a Suite, with a short Prelude followed by a Pavane, a Gigue, a Gavotte and a three-part Aria.

Unconventional Structure

The second scene takes place in the open countryside, where Wozzeck and his pal Andres, another soldier, are cutting rods for the Drum-Major. Wozzeck, a product of his troubled time, is given to fears and hallucinations. Indefinable noises make him tremble, he refers in hope and fear to the coming of the Freemasons—at that time in Germany a "subversive" group dedicated to freedom as against tyranny, and therefore illegal. His reactions to Nature's manifestations are intense; he is transported into visionary ecstasy by the violent coloring of the sunset and depressed by the dark following it. In contrast, Andres is a healthy fellow who doesn't worry and likes to sing. A German folksong is incorporated in his music. This scene is, musically, of rhapsodic but firm thematic structure.

Scene of the Lullaby

The following interlude leads from a sinister into the positive mood of the March with which the third scene opens. Marie, her child on her arm, leans out of her window to watch the army band pass by. She and her neighbor Margret admire the Drum-Major's looks. When in passing he salutes Marie and she seems to be enjoying it, Margret becomes insulting. Marie angrily shuts her window, telling her boy of the joy he is giving her and singing a Lullaby. Then Wozzeck appears, relating his disturbing experience in the country. Marie is frightened, by him, by their poverty, by life as it is.

An interlude developing elements of this scene leads to the fourth, a Passacaglia. Wozzeck enters the Doctor's

study and is reproached for lack of will power and cooperation. It becomes clear that Wozzeck has been submitting for some time to a poor, weakening diet: being the Doctor's guinea pig means some more cash with which to support Marie. For the pompous, vain Doctor, patients are merely material to further a shallow scientific ambition. Thus he is delighted when he discovers signs of mental unbalance in Wozzeck and exhorts him to cultivate them, offering him another dime for doing so.

The fifth scene, Andante Affetuoso, takes place in the street near Marie's door. She is partly serious, partly sarcastic in her admiration of the Drum-Major, strutting in front of her. When he becomes aggressive, she rebukes him. But finally she gives in, and they enter her house together. In that surrender the hopelessness and cheerlessness of her life play an important part, though not the only one. As the first act ends, the principal characters are firmly established, dramatically and musically.

Symphonic Development

The second act is cast in symphonic form, with each of five movements—Sonata, Fantasy and Fugue, Largo, Scherzo, Rondo con introduzione—corresponding to the five scenes. The first shows Marie, the child on her lap, admiring a pair of earrings, a gift from the Drum-Major. She tries to put her boy to sleep, first gently, then with threats. Wozzeck enters and, too late, she tries to hide the earrings. After some argument when she explains she'd found them, Wozzeck calms down and hands her his wage and all else he had earned. As he leaves, full realization of her disloyalty to him assails her.

In the second scene the Captain and the Doctor meet in the street. The Captain gets an unasked for, shocking medical prognosis. His reaction makes the Doctor want to change the subject and when Wozzeck passes, he calls him over. Suddenly both officers are united in the diverting, sadistic enterprise of torturing Wozzeck, who, a mere subordinate not rating human treatment, is a target of amusement for them. They allude to an affair of Marie's with the Drum-Major. Wozzeck's outcry that he has ". . . . nothing else in the world. Captain, if you're joking. . . ." establishes his emotional situation and its dangers.

In the third scene Wozzeck, in front of Marie's house, questions her about the Drum-Major. When her pertness makes him lose control and he is about to strike her, she tells him "rather a knife in the belly than a hand upon me!" Wozzeck is shocked by these words and their impact on him.

Episode of the Inn

The fourth scene takes place in the garden of an inn, where young fellows and girls are dancing and some drunks exhibit the usual moods of sadness, gaiety and sentimentality. Wozzeck, driven by love and jealousy, comes onstage, sees Marie dancing with the Drum-Major and obviously enjoying it. The fellows and soldiers sing a folksong in chorus, Andres adds a ribald solo, one of the drunks launches into a mock sermon, and in the end the Village Simpleton approaches Wozzeck, telling him that in all the merriment he smells blood.

The guard room in barracks provides the setting for the fifth scene. All the soldiers except Wozzeck are sound asleep and their heavy breathing is heard with the introductory music before the curtain rises. Wozzeck wakes Andres with whom he shares a bed and tells him of his nightmares. The Drum-Major enters drunk, boasting of his new girl, indicating she is Wozzeck's Marie, and offering Wozzeck a drink. When Wozzeck refuses, a fight starts, Wozzeck is knocked down, and the Drum-Major leaves, still bragging about his accomplishments. As all the other soldiers fall asleep again, Wozzeck sits on his bed, desolate.

The Last Act

The five scenes of the last act do not employ strictly definable musical forms, but rather exploit in various ways in the first a theme, in the second a tone, in the third a rhythm, in the fourth a chord, in the fifth a movement in eighth-notes. In the first scene Marie, in her room, turns the pages of the Bible, searching for, and reading, passages which promise forgiveness. Torn between resentment and love of her son, she tells him a sad tale of a child without

ALBAN BERG in his early years, at about the time when he first read Büchner's drama.

father and mother. In the end, realizing that Wozzeck has not come to her for two days, she asks the Savior for mercy such as He has shown to the Magdalene.

Tragic Finale

A wooded path near the lake is the locale of the second scene. Marie and Wozzeck are on their way to town, when Wozzeck begs her to sit down with him for a while. During a moving recapitulation of their time together there are hints as to Wozzeck's intentions. When Marie speaks of the moon as rising red, he adds "like a bloody iron," pulls his knife and stabs her to death.

The third scene takes place in the dimly lit inn at night. Boys and girls dance a wild, fast polka. Wozzeck gulps a glass of wine, then tries to drown out the pianist's playing with a folksong which refers to a young girl's untimely death. He dances a few steps with Margret, then makes her sing for him. She sees blood on his hand, others come to listen when she insists it must be human blood. Wozzeck rushes off, leaving the crowd suspicious.

In the fourth scene he is back at the lake, tormented by fear and conscience, searching for the knife he had left there. Finding it near Marie's body, he throws it into the water. It is still too close to shore, he walks into the lake to find it and wash his blood stains off, walks too far and drowns. The Doctor and the Captain come onstage. A strange noise has drawn them; the Doctor thinks he hears a drowning man's groaning. Shuddering they leave the place.

The fifth scene is set in the street in front of Marie's door. Children are playing "ring around the rosy" in the morning sunshine. Marie's little son is among them, riding a hobby horse. Other children come and tell what has happened to Marie. They all go to have a look. The little boy, too young to understand, keeps riding his hobby horse but, finding himself alone, turns to follow the other children. This is the ironic end of the drama.

Old Forms Utilized

Alban Berg did not feel that departing in Wozzeck from tonality as a principle should involve rejecting musical forms and ideas of the past which could serve new aims. Nor did he discard the Wagnerian idea of "music-drama," however critical on other counts he was of Wagner and his epigones. It is precisely Berg's belief in the necessity of integrating stage action and music which caused him to give minute attention to technical aspects of the whole. Faced with a great many changes of scene, he did not want the dramatic impact of the story to relax its hold on the audience for a moment within each act. For this reason mainly he wrote the interludes. Another device supporting this aim is the *Leitmotiv*, which he freely uses, though in a less insistent manner than Wagner. Throughout the work he refers in ever so subtle, ingeniously changed repetitions to his first musical statements characterizing the principal figures. A particularly striking example of it is the interlude between the fourth and the fifth scenes of the last act, where the motives connected with the person and the fate of Wozzeck come up once more.

Vocal Writing Distinctive

Where Berg deviates—aside from the over-all difference in musical texture—from all his predecessors except Schönberg, who earlier had introduced *Sprechgesang*, is in his treatment of the voice. He insisted on avoiding Wagner's mistake of drowning it out. And he felt that the recitative, up to then used in opera to explain and advance action, entirely belonged to a style of the past, whose unifying element was tonality. Seeking to achieve dramatic and musical unity outside the limitations of tonality, he had to find new and additional means also of vocal expression. *Sprechgesang*—rhythmic declamation—offered novel possibilities of musical articulation and, further, stemmed from the purest source of music, that of rhythm. Thus its application became not only useful but logical.

With his Wozzeck, the composer has accomplished three things in particular he has lifted a significant story from the confines of national property onto the supra-national level, on which it becomes generally meaningful. He has demonstrated that music-drama is an attainable, and for the 20th century the adequately expressive, goal. Achieving his results by musical means untried before, he has at the same time created the first great operatic work in a newly-developed style.

San Francisco Has Operatic Novelties

By Charlotte Hiller

SAN FRANCISCO.—The San Francisco Symphony under Pierre Monteux presented for the first time here Paul Creston's Symphony No. 2, played in sparkling, well-paced manner. Its two movements, Introduction and Song, Interlude and Dance, place emphasis on tunefulness and dance rhythms, and are scored by an expert in the modern idiom. In the same concert Lili Kraus was soloist in the Mozart Piano Concerto in D minor (K. 466) and in Weber's Konzertstück. The program also contained Beethoven's Coriolanus Overture and the Suite from Der Rosenkavalier by Richard Strauss.

The following concert introduced the first Symphony by the young Dutch composer Jan Koetsier, a pleasant but neither profound nor harmonically challenging work. Besides the Couperin Overture and Allegro as orchestrated by Milhaud and two short pieces from Ravel's Daphnis and Chloe, there was also the Beethoven Violin Concerto which, in Tossy Spivakovsky's interpretation, turned out to be an exciting and satisfying experience.

Guido Cantelli conducted the orchestra in a program of Haydn (Symphony No. 93), Hindemith (Mathis the Painter) and Tchaikovsky (Symphony No. 5), and was, deservedly, most warmly applauded. There was a spark and at the same time a maturity to his presentation of the Haydn work, a sense for tempi as related to moods, which established him immediately as a conductor of uncommon gifts—an impression which gained as the program continued.

Koussevitzky, Bernstein on Podium

Earlier the Israel Philharmonic Orchestra played two concerts, the first under Serge Koussevitzky, the second under Leonard Bernstein. In programs already discussed in Musical Courier, the orchestra showed itself deserving of the favorable comments which had reached the West Coast. On this occasion Koussevitzky conducted in San Francisco for the first time. Under his nighly individual and serene leadership Prokofieff's Fifth Symphony, heard here recently, and Tchaikovsky's Fourth, regular fare, took on a special glow. At the second concert, Judge Louis E. Goodman announced that Ansley K. Salz of San Francisco has given three rare old violins to the American Fund for Israel Institutions. The instruments are to go to the three Conservatories in Jerusalem, Haifa and Tel-Aviv, where they will be available for use to the most promising student of each. Mr. Bernstein accepted the certificates of ownership for the Israel institutions.

Foss and Moore Works Staged

The Stanford Players and the Department of Music of Stanford University, under the alert musical direction of Sandor Salgo, presented The Jumping Frog of Calaveras County by Lukas Foss and The Devil and Daniel Webster by Douglas Moore. While Moore's opera is more tuneful and directly appealing, it is also the more conservative, and the Foss opus impressed for greater inventive richness. It seems, however, somewhat hampered by the composer's attempt to cram too many ideas into too little space, leaving many of them unsufficiently utilized.

Two features are usually outstanding in Stanford operatic performances, the choral work and the staging. Of the soloists, Lawrence Mason especially impressed as Smiley in the Foss opera and as Mr. Scratch in the Moore work, vocally and by his acting ability. Yvonne Chauveau revealed the lovely lyrical character of her voice in small parts during the 1950 opera season in San Francisco, and did extremely well in the more taxing ones of Lulu in The Jumping Frog and Mary Stone in The Devil and Daniel Webster. Richard Hale sang the two parts of The Stranger and later of Daniel Webster, and Carl Palangi was a very fine Jabez Stone in the latter work. . . . A long-playing recording of motets, featuring Stanford University's 50-voice choir, has been issued by Music Library Recordings. Made in Stanford Memorial Church under the direction of Harold C. Schmidt, associate professor of music and director of the choir, the record features six a capella compositions of the Renaissance and 19th century Russia.

KATHLEEN FERRIER is back in London after singing in Rome, Florence, Turin, Perugia, Milan, Amsterdam, The Hague, Paris and Zurich. The contralto returns to America next December.

The Music Lovers Society presented David Diamond's Quintet for flute, strings and piano, new for San Francisco—a spirited, tuneful work of many facets, none of them strange or difficult to follow. Merrill Jordan, flute; Margaret Tilly, piano; Frances Wiener, violin; Lucien Mitchell, viola, and Herman Reinberg, cello, gave it an exciting performance. Other works on the program were the Brahms Trio in C minor, op. 101, and the Beethoven Trio, op. 70.

Marian Anderson's tremendous following here overflowed the Opera House for her recital. As usual, she offered the twofold delight of superb programming and superlative presentation. Works by Purcell and Mozart made up her first group, followed by Schubert and Brahms. The second part of the program was devoted to English ballads and spirituals, all rarely heard works, to which she gave sincere devotion and profound musical insight.

Mozart Score in English

In Spencer Barefoot's Twilight Concerts, Popper's Musical Theatre presented School for Lovers, an English adaptation of Mozart's Cosi Fan Tutte. With Jan Popper and Henry Holt at the pianos, Ewan Harbrecht as Fiordiligi, Beta Popper as Dorabella, Marjorie Dickinson as Despina, James Schwabacher as Ferrando, Gene Dorian as Guglielmo, and John Shafer as Don Alfonso offered a superb, highly entertaining performance. Much of its winning charm has to be credited to the excellent arrangement in English, which made it easy for the audience to follow proceedings and furthermore was so timely and witty as to add to this classic work's inherent appeal.

Pacific Opera Series

The Pacific Opera Company's spring performances presented the Czech soprano Eva Likova, whose visual and vocal appeals were equally satisfying in the role of Violetta. Her sensitive acting and the integrity with which she uses a beautiful voice of lyrical quality impressed again in her later interpretation of Gounod's Marguerite. Another notable "first" was Cesar Curzi's Pinkerton in Madama Butterfly. The young tenor had been heard here before in smaller parts in the 1950 opera season. He projected his pure, warm voice well and showed a fresh approach to the histrionic assignment. With Tomiko Kanazawa, Emogene Cornwall, Aldo de Fenzi, Francis Barnes, Alexander Lashkareff and Ernest Lawrence in other major parts, Arturo Casiglia conducted Carmen as well.

Chamber and Recital Offerings

A sonata recital by Frances Wiener, violin, and Lev Shorr, piano, was devoted to the first three of Bach's Sonatas for that combination and a Sonatine by Jean Françaix. Technical polish and sense of style were evident in the artists' performances, which thoroughly realized the grand line of each work, the delicate or humorous detail within it. The Françaix Sonatine has superior craftsmanship, spicy irony and earthy gaiety. It was served up just right to conclude a distinguished musical event.

Fauré's cycle La Bonne Chanson, for medium voice, strings and piano, was presented by the San Francisco String Quartet, with Donald Gramm, bass-baritone, and Richard Cumming, pianist. The work requires a singer with musicality and style, and young Mr. Gramm has both, and a voice of size and expressive potentialities in addition, as shown also in his delivery of Samuel Barber's Dover Beach. The program opened with Beethoven's Quartet, op. 18, No. 2, in a somewhat dry reading, and ended with an altogether lovely performance of Hindemith's op. 22, No. 3. . . . James Groves, member of the Mills College music faculty, included in his San Francisco debut recital the Piano Sonata by Andrew Imbrie, one of the outstanding younger composers in this area. Mr. Groves gave it a highly commendable performance. His technical facility was shown throughout the program, which also listed Mozart, Hummel, Beethoven, Bartok. . . . Janet Graham opened one of her rare recitals delightfully with a Scarlatti Sonata and Capriccio. The Schubert Sonata in B Flat major (posthumous) was grand in outline, but not quite inward enough in interpretation. Among Chopin, Brahms, Debussy, Villa-Lobos and Prokofieff, the Chopin Ballade in G minor was outstanding for restraint and musical insight. . . . Bernice Franette appeared in a local debut recital at the Marines Memorial Theatre. A program of unusual interest was devoted to song cycles by Falla and Turina, shorter pieces by Caba, Mortet, Villa-Lobos, rarely heard works by Debussy, Paladilhe and Poulenc, and an American group of lighter but distinguished makeup. Miss Franette's voice has not yet reached full maturity and is at present better suited to reflect simple, direct emotions than the more complex ones of French art songs, but her gift as a performer is impressive. Joseph Giovannoni was an accompanist of distinction.

Seeking the Native American Note Is Task of Composers

The music of the United States should attempt to become "decentralized," while at the same time, the voice of its various localities needs to be recognized, according to Ernst Bacon, composer. In that way there would be more intensive cultivation of our many regional types of music, and the individual could grow out of his environment, instead of having to mold himself to some accepted and often alien pattern.

"We need many sources of culture," he said recently. "The roots tend to become destroyed—to wither away—if the large centers of music completely dominate. This has been the case in other times and periods. Goethe is quoted as saying to Eckermann in 1825 that the greatness of Germany in that day consisted in part in the fact that it was composed of many small principalities, each with its autonomous artistic, literary and scientific life. 'If all these were to be brought under one head, what would happen to us?' he asked. This is exactly what did occur under Bismarck, and later, with disastrous results.

"Something of this situation has come about in our country where artistic matters are handled largely by remote control. We need many small and relatively independent centers of musical culture. A great city like New York would profit, rather than suffer, under such a system; it would remain the marketplace for productions, but not the directing force.

Stressing the Individual

"Our patronage of music and art is too institution-minded. It is not directed at the individual, as it was in the past. Nearly every great master at one time had private patronage. But today patronage concerns itself almost entirely with institutions: schools, orchestras and universities. Evidently the sponsoring groups believe safety lies in size. Of course, much is done for the student, but after he passes beyond the schooling stage, he is promptly neglected."

Mr. Bacon, who is particularly known for his songs and his successful folk opera, A Tree on the Plains, which was commissioned by the League of Composers, and performed with success in Spartanburg, North Carolina and at various universities, has ideas on folk music and opera that are of interest.

"Opera needs a revival—especially in the matter of public support," he says. "It should not all come from private sources. We have as fine singers as any country, but there is little opportunity for them since opera theatres are few in the United States. The college opera workshops and theatres are good as a beginning, but we need more professional groups."

Folk and Concert Music Interdependent

In the matter of folk music, Mr. Bacon is an enthusiast, without being a folklorist in the strict sense. "Carl Sandburg really got me started," he says, "with his Songbag. Later I came to know the work of Cecil Sharp, George Pullen Jackson, the Lomaxes and others. Most of these figures have been essentially interested in pure folk expression, and are perhaps not quite as sympathetic as I am to using it in sophisticated forms of art.

ERNST BACON, composer, at the piano.

"I believe a composer should be an ambassador between folk and concert music. In the past, Brahms and Liszt drew effectively on Hungarian sources, Smetana on the Czech, and even Haydn had a large degree of Croatian folk color in his works. I feel that there is some reliance upon racial sources in every good composer. Of course, the latter in turn can create music that becomes a folk possession. Some melodies of Mozart, Weber, Schubert and even Sullivan—Hail Hail, the Gang's All Here uses a tune from Pirates of Penzance—have become classics of the various races concerned.

Finding True Native Paths

"I am interested, above all, in discovering something in music that speaks our own language," he says. "We need not engage too deeply in the study of the systems of present-day European artists, I feel. This is not to belittle their achievements, but rather to state that an achievement in art is a finished thing. There is not much to learn from the art products of an environment so different from our own. We should find our own path.

"An artist develops himself through the classics, and he observes life. An example in poetry is Walt Whitman, certainly the most American poet imaginable, who said he knew little of the contemporary verse of his time, but he read deeply in the Bible, Dante and Milton. He became the most contemporary artist for the later period. Similarly, Diego Rivera, the painter, experimented in contemporary Parisian styles at first, then finally abandoned these, went back to Mexico, and created a really Mexican style.

"One of the mistakes of composers, I feel, is to think that harmony is the dominant field for experimentation. It seems to be an overworked phase, driven to its last possibilities by atonalism. Americans have a wonderful variety of original rhythms, scales and modes ready to their hand. Above all, they have a new speech and a new poetry to serve as models. To achieve indigenous music, we must learn, first of all, to declaim our own speech. In the Reformation, a new form of music evolved from the use of German in the church. In the recent British renaissance, the composers have exploited their own literary resources, no less than modes, and melodies. Vaughan Williams and others have pointed the way. The Russian Five did much the same thing. The people we are considering were misunderstood in their own day, but later generations acclaimed their discoveries and imitated them.

"Our Own Pine Knots"

"It is a mistake, too, to center all our musical culture around a symphony orchestra. For small communities, at least the choral group should be nucleus, as it is in many cities in Great Britain. Through it, amateurism may achieve the loftiest levels."

Mr. Bacon, who is composer-in-residence and professor of music at Syracuse University, is known also as a pianist and conductor. He has been invited to direct the composition studies at the University of Wyoming's summer arts symposium. He has done the same thing at Stanford University and at the University of Denver in the past. He is the composer of many symphonic and choral works, chamber music and 250 songs, 60 or 70 of which are settings of Emily Dickinson lyrics alone.

"'Better our own pine knots than imported furniture from France' is the aphorism attributed to Melville," Mr. Bacon remarked. "Something of that sort, I should think, is the type of independent mind our composers must strive for. More and more, too, I am convinced they are attaining it." R. M. KERR.

Arrau to Tour Europe

Claudio Arrau begins a European tour on April 5 in Milan, concluding July 8 at the Welsh Eisteddfod Festival in Wales, and virtually covering the Continent between these dates. Later in the summer he will play at the Salzburg Festival, and, back in America, at the Berkshire Festival.

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Carvalho Conducts as Guest in St. Louis

ST. LOUIS, MO.—Eleazar de Carvalho, the dynamic young Brazilian conductor, made his first appearance with the St. Louis Symphony Orchestra, creating at once the impression of an authoritative leader with a high degree of technical control. With but two rehearsals, his scoreless interpretations of the Weber Euryanthe overture, Haydn's E flat symphony, Ibert's Escales and Tchaikovsky's Pathetique, earned a long and heartfelt ovation.

Claudio Arrau, the following week's soloist, gave a powerful rendition of Beethoven's G major Piano Concerto to the accompaniment of concertmaster Harry Farbman, who also conducted a rousing performance of Brahms' C minor Symphony and a clearly articulated Bach D minor Toccata as arranged by Alexandre Tansman.

Nikolaidi with Orchestra

Returning from his mid-season vacation, Vladimir Golschmann programmed Two Choric Dances by Paul Creston, excerpts from Debussy's Martyrdom of St. Sebastian, and Strauss' Till Eulenspiegel. The assisting artist was Elena Nikolaidi, heard in Gluck's Divinites du Styx, the Sleepwalking Scene from Verdi's Macbeth, and Mahler's Songs of a Wayfarer. Her rich vocalism and admirable artistry won instantaneous success. Edward Murphy, the orchestra's first horn soloist, and Albert Tipton, solo flutist, substituted for a guest artist cancellation, the former giving a discriminating performance of Mozart's E flat concerto and Mr. Tipton sensitively interpreting Edmund Pendleton's "Alpine" Concerto. The orchestra under Mr. Golschmann was heard in the Marcello-Bonetti Introduction, Aria and Presto, Mendelssohn's "Italian" Symphony, and excerpts from Stravinsky's Petrouchka.

Piatigorsky in Two Concertos

Gregor Piatigorsky regaled the next Symphony audiences with two cello concertos, those by Milhaud and Saint-Saens. The usual ovations for this popular artist followed. The orchestral works heard on this occasion were Mendelssohn's Fingal's Cave Overture and Brahms' F major Symphony.

The seventeenth concert pair offered Schubert's Tragic Symphony. Ravel's Tombeau de Couperin, a portion of a C. P. E. Bach Concerto for strings, and Carpenter's Dance Suite, all performed by Golschmann in superb form. The soloist, Ossy Renardy, played the first Paganini Violin Concerto with great technical facility.

The Principia Concert Course presented two outstanding events, Vronsky and Babin in a duo-piano recital and the DePaur Infantry Chorus, the latter in a return engagement. The pianists were in their best form and gave a classical program, reserving most of the lighter selections for the end, to take care of the students' clamor for numerous encores. The DePaur Chorus, as astonishing as ever, was moved into the large Howard Gymnasium to accommodate the unusually large crowd which its appearance attracted. O. C.

Tales of Hoffmann Reaches the Screen

The unique possibilities of the screen placed at the disposal of one of the most fanciful operatic works, Offenbach's Tales of Hoffmann, in the United Artists production recently made in England, which opens at the Bijou Theatre on April 4, has resulted in an achievement of which all concerned may be proud. Conducted by Sir Thomas Beecham, and produced and directed by Michael Powell and Emeric Pressburger, the work—for which the producers re-wrote the libretto in English—provides convincing evidence that with taste and judgment opera can be transformed into a film of theatrical appeal.

Certain liberties are taken in the treatment which might have been omitted; it seems unnecessary to transfer the locale of the last episode into the environment of a Greek villa with a view of an amphitheatre. This belongs, with its music, in the homelike atmosphere of the original Biedermeier. It also is less effective to revive the statue of Antonia's mother instead of her picture for the last act trio between Antonia, Miracle and the parent. There is a bit too much puppet-theater in Spalanzani's workshop in Paris, though the idea of using Cochenille as the puppeteer and having the whole party as one of dolls moved on strings has a piquant flavor.

To make up for these minor shortcomings, there is an abundance of real fantasy and genuine imagination.

The score is untouched and preserved in its entirety, and sung by excellent voices. Robert Rounseville as Hoffmann and Ann Ayars as Antonia, both acting their parts with effectiveness, and a galaxy of other very capable singers are presented. Those who go to the films for acting will be most impressed by Moira Shearer's Stella and Olympia; Ludmilla Tcherina's Giulietta; Leonid Massine's triple characterizations as Spalanzani, Schlemil, and Franz; the atmospheric fascination emanating from Robert Helpman's Lindorf, Coppelius, Dapertutto and Miracle; and Frederic Ashton's acting as Kleinsack and Cochenille, and his choreography. The last four artists, dancers of world repute with the Sadler's Wells Ballet, have found in interpretation an effective blend between dancing and acting. H. W. L.

Jacobi Premiere in Zurich

Irene Jacobi, pianist, wife of Frederick Jacobi, composer, appeared on March 27 in Zurich, Switzerland, with Madeline Foley, American cellist. The two gave the premiere of a new Sonata for Cello and Piano which Mr. Jacobi recently completed. In addition to the new work, they played numbers by Couperin, Schumann, Debussy and Beethoven. The program will be repeated in Amsterdam on April 2 and in London on April 7.

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The Prisoner Has U. S. Premiere at Juilliard

Under the sponsorship of the Juilliard School of Music, the Opera Theatre, directed by Frederic Cohen, on March 15 gave the American premiere of Luigi Dallapiccola's heralded work, The Prisoner. Lasting only fifty minutes, the action of the Prologue and one act score is based on text derived from two sources —La Torture par L'Espérance by Conte Villiers de L'Isle-Adam and The Legend of Uelenspiegel and Lawrence Goedzak by Charles de Coster. The English translation, by Harold Heiberg, and the new orchestral version, by Dallapiccola, were commissioned by the School for the Juilliard Opera Theatre.

Two outstanding features give atmosphere and depth to this sombre drama depicting the final hours in the life of a victim doomed by the Inquisition. One masterfully designed set employing painted transparencies and several levels, which effect scene change by the clever use of lighting, give impressions of a maze of corridors, stone walls, twisted stairs winding through the labyrinthine darkness of a great prison. The other stirring feature was the choral ensemble, trained by Robert Hufstader, and singing with powerful clarity and precision.

Much of the vocal music seemed to be written in recitativo style, with the voice line rising in peaks of altitude when expressing tension or anguish.

Story Is Somber

The Prologue opens with the Mother almost shrieking her terror for her Son and describing in panic-driven, climactic notes her recurrent nightmares of Philip II of Spain and his dreaded rule.

As the weary figure of the Mother climbs the shadowed stairs the light suddenly changes and comes into focus on the broken, comatose Prisoner. In the subsequent dialogue, he reveals to his Mother that he has commenced to hope again, for the Guard has broken a desolating silence to call the Prisoner "My Brother."

The next scene between Guard and Prisoner builds upon this hope, as the former with luring tenderness encourages his ward to believe in the downfall of Philip II and ultimate liberty.

The Prisoner, in Scene III, finds the cell door ajar, beholds a dull light in the corridor and creeps out. In the dismal halls he suffers heart-shocking fear but still hoping, finds his way painfully to the open court of the building and the fragrance of night air—only to be confronted by the Grand-Inquisitor, who in the guise of a guard has drawn him to his place of execution.

The lights change again. On either side is a conventicle of chanting monks, while at center stage, on an exalted level, the fires of the doomed light the forms of Inquisitor and Prisoner. The lost man moves towards the red glow of the flames sobbing, "Liberty, Liberty!"

Score Atonal

One hearing would not seem sufficient to assay the intrinsic values of the Dallapiccola score. The composer holds a high position among the masters of the atonal forms. In this work, there was much on a sombre, monotonous line, relieved only by contrasts in instrumentation. Since the plot is largely based upon the abstract, the development being in the mental processes of the central figure of the Prisoner, it

LUIGI DALLAPICCOLA, composer of The Prisoner.

is logical that much of the music development from the first thematic material should be an abstract form, sometimes vague and wandering, often sombrely monotonous or thin in harmonic structure. It seemed entirely characteristic and symbolic of the text. The solo voices are handled mercilessly, great range, agility, impeccable pitch and endurance being the basic demands. To a great extent, this is true of the ensemble singing. However, in this one had a queer sense of a reverting to an ancient mode, almost the fundamentals and scale of some Fourth Century church music, which was allegedly derived from the Spanish.

Roles Are Exacting

In the preview performance, the exacting title role was magnificently sung and played by Warren Galjour; Florence Fields was an affecting Mother, the higher range of her voice being especially colorful. John Druary handled the dual role of Jailor and Inquisitor with vocal and histrionic ease. The two Priests were sung by Marion Worden and Oliver Smith; Fra Redemptor, by Orville White.

In alternate performances, Helen Colbert was cast as the Mother and Elliott Savage took over the difficult assignment of the Prisoner.

Credit for the excellent choral work goes to Robert Hufstader, director of the chorus, and Ralph Hunter, his assistant. The players in the pit who coped successfully with a very exacting score were members of the Juilliard Orchestra, Section I. The musical direction was under Frederic Waldman; a second stage director was Elsa Kahl. The very remarkable scene, costumes and lighting were designed by Frederick Kiesler. Madeleine Marshall trained the cast in its commendable use of English diction. Georgette Palmer served as stage manager, and with Arnold Schmidt as music assistant, while makeup was by Herman Buchman.

M. C.

Harold Blair in N. Y. Recital

Harold Blair, young Australian tenor, reputedly the first aboriginal from that country to visit the U. S. for music study and performance, gave his only concert here on March 18 at Town Hall, as a preview benefit for the Australian Society of New York.

A graduate of the Melba Conservatorium in Melbourne, Mr. Blair made tours in his country, then came to America a year ago at the instance of Todd Duncan to study with him and later with Sara Lee, and to coach with Lola Wilson Hayes. He is returning to tour Australia under the auspices of the ABC as part of the Commonwealth Golden Jubilee, and will be a soloist with Marjorie Lawrence in a concert at the capital, Canberra, conducted by Eugene Goossens and the Sydney Symphony Orchestra.

Mr. Blair in his New York recital programmed classical works and lieder, also traditional songs of his race in first hearing here.

Wins Appearance with Monteux Forces

BERKELEY, CALIF.—The fourth concert of the San Francisco Symphony series at the Berkeley Community Theater on March 18 marked the appearance of the soloist chosen in a Northern California competition, in which 30 young people participated. Sylvia Jenkins, the winner, 17-year-old pianist from San Jose, played the Liszt E flat Concerto.

H. M. R.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, March 8, E.—Heifetz as soloist made the concert memorable with his interpretation of Sibelius' Violin Concerto, marked by rhapsodic sweep and stirring grandeur. The chief novelty was Josef Alexander's Epitaphs for orchestra. Built as free variations on a theme, it provides a collection of character pieces, the orchestration imaginative, and technically adept. The composer bowed after an excellent performance. Another novelty was a Symphony by Carl Maria von Weber, orthodox in its classical design but romantic in mood, abounding in fresh musical ideas, which was received with enthusiasm. The concert, which began with Mendelssohn's Hebrides Overture, brought a marked success for conductor and soloist. H. W. L.

March 10, E.—Menahem Pressler was soloist in Chopin's Concerto No. 2 which he had played here before with the Philadelphia Orchestra and at a benefit performance in the Metropolitan under Thomas Scherman. His latest interpretation revealed a decided growth in artistic stature. He has lost most of the affectations which earlier marred his playing, and gave a sensitive and refined reading in his first appearance with the Philharmonic Orchestra. Mitropoulos seconded his effort with a sympathetic accompaniment. The orchestra opened the concert with Mendelssohn's Hebrides Overture. Beethoven's Symphony No. 4, and Schumann's Overture, Scherzo and Finale had readings of distinction. H. W. L.

Israel Philharmonic, Leonard Bernstein conducting, March 18, E.—The first of three farewell appearances of this orchestra (the third was in Brooklyn) featured the introduction to New York of Oedon Partos' Song of Praise, for viola and orchestra, with the composer as soloist. The work fixes attention with a brilliant opening, devotes most of its twenty minutes' playing time to variation form, with a brief coda. Prevailingly melodic with an undertone of dissonance, it blends two nationalities, Hungarian and Israeli, in its general atmosphere.

The other works were Haydn's Symphony No. 88 and Brahms' Symphony No. 4. D. B.

March 19, E.—The major portion of the second program was devoted to a musicianly performance of Mendelssohn's "Italian" Symphony and to the Beethoven "Eroica." There was also the first American performance of Josef Kaminski's Legend and Dance for Strings. Mr. Kaminski, one of the first violinists in the orchestra, has utilized old Jewish airs and folksongs in this musically interesting and at times colorful composition. Emek, a symphonic poem by Mark Lavry, conductor of the Israel Orchestra, portrays in harmonious and entertaining style the beauties and the life of the Israel valley of the same name. Here folk tunes and dance-like thematic materials are used as dominating factors. The orchestra opened the concert with the United States and Israel national anthems. Throughout, Leonard Bernstein conducted in capable and animated fashion. L. C.

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N. Y. Philharmonic-Symphony, Victor De Sabata conducting, March 15, E.—The program opened with the Bach-Respighi Passacaglia and Fugue in C minor. Mr. De Sabata, with his penchant for the theatrical, somewhat stressed the superficiality of the arrangement. In Debussy's Iberia Suite his sense of color and dynamics had greater scope, though the reading emphasized the decorative aspects more than the atmospheric.

The soloist was Claudio Arrau, who performed Schumann's Piano Concerto with a notable display of artistry, if one felt that at times his version was self-effacing in tone and dynamics. The closing work was Beethoven's Symphony No. 7, which revealed certain liberties in tempi and other details. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, March 13, E.—The Philadelphia provided one of the most exciting performances of the season with Solomon, the English pianist, as soloist in Brahms' Piano Concerto No. 2, in B flat major. This was playing in the grand manner; the gigantic score was given an interpretation of notable stature.

William Schuman's Third Symphony, the work of an expert craftsman, had an enthusiastic reception. Using such forms as the Passacaglia, Fugue, Choral and Toccata, the music flows freely and expressively, with dramatic drive in the corner movements and melodic appeal in the Choral. The composer was feted when he bowed on stage.

The concert opened with a Suite for Strings derived from the op. 5 of Corelli, which gave the orchestra an opportunity to show its prowess and brilliance, especially in the Gigue and Badinerie. H. W. L.

Boston Symphony, Charles Munch conducting, March 14, E.—This was one of the weaker evenings of the season, featuring the first New York performance of Honegger's Fifth Symphony. Commissioned by the Boston Orchestra for its 50th anniversary in 1930 and first performed in Boston the following year, the work is gloomy and introspective in character, in spite of many jazzy effects and rhythms. The first movement, mainly chordal and chorale-like in texture, with tone clusters and heaped chords of seconds and fourths, still maintains a strictly tonal aspect even in its polyharmonic disguise; the mood is one of pseudo-mystical twilight. The third (and last) movement is admirable in its rhythmical vigor, but all the "displaced harmony" cannot obscure its affinity and indebtedness to certain scores by Mahler and Wagner. One remembers having heard numerous Honegger works much stronger in inspiration and invention.

The rest of the program comprised two Debussy Nocturnes, the Third Symphony by Roussel, and four pieces from Rameau's Dardanus Suite. F. A. K.

March 17, A.—Besides a repeat performance of Honegger's Fifth Symphony, the Bostonians under Munch in their matinee concert offered Fauré's Prelude to Pénélope, a lyric piece of atmospheric charm and delicate coloring; also a straightforward if somewhat robust reading of Mozart's Symphony in E flat major (K. 543), and a brilliant and scintillating interpretation of Ravel's Daphnis et Chloe Suite No. 2. Orchestra and conductor were most cordially applauded. H. W. L.

Vladimir Horowitz, March 5, E.—With people seated on stage and the house

Goldstein Wins Merit Award

Nathan Goldstein will be featured in the Max Bruch Violin Concerto with the National Orchestral Association at Carnegie Hall on April 16, under Leon Barzin. This appearance represents the Association's annual Merit Reward, given to the young artist or composer, or both, whose offering during the season made an unusual impression on press and public and who, in the judgment of the Association, deserves the encouragement of a second appearance.

Mr. Goldstein has been soloist under such conductors as Mitropoulos, Efrem Kurtz and Saul Caston, and has been extensively heard in recital. Born in Tel-Aviv, he came to this country with his parents at the age of two. His first violin study was at eight, and later he became a scholarship pupil of Lea Luboshutz at the Curtis Institute of Music, studied other musical subjects under Fritz Reiner, William Primrose, Alexander Hilsberg and Louis Bailly. In 1946 Mr. Goldstein was awarded a scholarship at the Berkshire Festival, where he played in chamber music concerts, was concertmaster for the orchestra and soloist in the Tchaikovsky Concerto.

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filled, the noted pianist opened his list with the third movement of Schumann's Sonata in F minor, op. 14 (Concert Sans orchestre), the variations on a theme by Clara Wieck. He evoked these romantic pages in their full beauty. In the following Sonata in B flat major (K. 333) by Mozart, he preserved the classical framework but imbued the work with a passionate feeling of drama. Prokofieff's Seventh Sonata was introduced to American audiences by Mr. Horowitz in 1945, and his reading still is one of the most exciting. The second half consisted of compositions of Chopin, Liszt's Valse Oubliée and Hungarian Rhapsody No. 6, with many encores in response to unabated enthusiasm of the audience. H. W. L.

Anatole Kitain, March 9, E.—Mr. Kitain in his annual recital again proved his technical facility. Virtuosity served him well when playing Liszt's Sonetto del Petrarca No. 123 and Concert Etude No. 2 in F minor, Copland's Four Blues Scriabin's Satanic Poem, and even Chopin's Ballade in F minor. But it was not always apropos in Bach's Organ Concerto in D minor (after Vivaldi), and even less so in Schumann's Fantasiestücke. Here the artist relied too much on pianistic effects projecting too little of the poetic content of these intimate and unspectacular compositions. In Mendelssohn's Variations Sérieuses, bravura was more appropriate and used to good purpose. His vociferous audience was rewarded with encores. H. W. L.

Alan Hovhaness, March 11, 5:30 p.m. —The composer conducted members of the New York Philharmonic-Symphony in first performances of two of his large works: Janabar consisted of five sections entitled Hymns of Serenity; and Saint Vartan, named after a Christian martyr in Armenia, has twenty-four short movements, and is labelled a symphony. The beauteous, near-hypnotic quality Mr. Hovhaness often achieves was fully present in both pieces. He seemed to contrast song-like movements using modal material of a Western cast with those employing odd rhythms, sometimes several tonalities, and repeated, chant-like melodic lines, all seemingly of a more Eastern origin. What would result, if this fine composer should combine, rather than juxtapose and contrast, these disparate tendencies, makes for fascinating speculation. Willam Vacchiano, trumpet; Gordon Pulis, trombone; Mark Fischer, French horn; Hal McKusick, alto saxophone; Maro Ajemian, piano, and Anahid Ajemian, violin, soloists for the various sections, all made masterful contribution to a memorable event. E. S. B.

Vytautas Bacevicius, March 11, E.—An ambitious program featured the first performance of the pianist's own Grand Fantaisie Impromptu and included the Organ Fantasia and Fugue in G minor of Bach arranged by Liszt, several works of Chopin, including the Sonata in B flat minor, and others by Debussy, Scriabin, and Liszt. The artist impressed as essaying the techniques of interpretive flamboyance without providing the proper temperament to make such an approach convincing, even for those who enjoy it. The Chopin Sonata, as well as Mr. Bacevicius' own piece, found his rubato awkward, and his climaxes lacking in brilliance. The pianist brought more insight to the Debussy and Scriabin selections, Debussy's General Lavine —Eccentric being easily the evening's best reading. E. S. B.

TOWN HALL

Musicians Guild, March 5, E.—The Musicians Guild wound up its subscription season with a concert presenting the Kroll Quartet, Joseph Fuchs, violin; Lillian Fuchs, viola, and Frank Sheridan, piano. Assisting artists were Joseph Singer, horn; Carlton Cooley, viola, and Alan Shulman, cello. The concert opened

(*Continued on page 22*)

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Dance Projects Announced

Martha Hill, head of the Bennington College Dance Department and one of the founders and directors of the New York University-Connecticut College Summer School of the Dance, has been appointed Director of the new Juilliard School of Music Dance Department by Juilliard's President, William Schuman. The imposing faculty will include Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, José Limon, Jerome Robbins and Antony Tudor. In addition, Louis Horst has been engaged to teach dance composition, Ann Hutchison dance notation, and Helen Daufer in the field of music for the dance. Other appointments are promised later.

The curriculum of the Juilliard Dance Department will make it possible for students to work under the direct supervision of seasoned artists and at the same time to participate in the performances and classroom activities of the School. Students will be accepted on the same basis as those in music—through competitive examinations. Properly qualified students will be permitted to enroll in courses of study leading either to the Diploma and Post-graduate Diploma, or to the Bachelor of Science Degree and Master of Science Degree. Entrance examinations for the academic year 1951-52 will be held at Juilliard, June 4 through 7 and Sept. 11 through 15. . . .

Marina Svetlova was the prima ballerina in the New York City Opera Company's new production of Manon on March 22. Grant Muradoff choreographed the ballet and danced the leading solo part. Miss Svetlova was the Metropolitan Opera's prima ballerina for seven seasons, since 1944, and toured with that company in 1949 and 1950. . . . Jean Leon Destiné will head the company of Haitians in the performance at the Ziegfeld on April 8, which is sponsored by the Haitian government. . . . A program of religious, popular and folk music and dances of Spain was presented at Columbia University on March 20 by the Mallorca Spanish Chorus. . . .

On May 13, the Ethnologic Dance Center will present Rebecca Harris, assisted by Jack Lotz, in a concert at the Carnegie Recital Hall. Miss Harris is the first student to finish the four-year course at the Academy of Ethnic Dance Arts and therefore to receive the reward of the promised New York recital sponsored by the Center. The fourth 32-week academic year of the Center school closes on May 4; it will re-open in the middle of September. Non-academic classes will continue at the Ethnologic Dance Center through May, June and July. The school closes during August, when La Meri will head the ethnic dance faculty at the Jacob's Pillow University of the Dance. . . . Taji Bey and Kharis will give two performances at the Boston Dance Theatre of the Boston Conservatory of Music on April 5 and 6. . . . Eleanor King gave one of her rare New York concerts recently at the Carnegie Recital Hall.

R. K.

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De los Angeles Bows In Fortnight at "Met"

The Faust performance of March 16 brought the Metropolitan Opera debut of Victoria de los Angeles, with Eugene Conley singing the title role, Jerome Hines the Mephistopheles and Frank Guarrera, the Valentin.

As in her recital hearings, the young soprano demonstrated her lovely facets of artistry, a voice of crystalline purity, clear and beautiful French, a limpid scale and a personality of alluring charm. She was easy and delightful in her action. However, there were moments when the whole conception appeared too graceful and too softly projected. One missed the brilliance of a telling top voice in the Jewel Song and in many of the more dramatic portions of the score. Miss de los Angeles sang enchantingly but not always with the greatest effect operatically.

Others in the cast were Margaret Roggero, as Siebel, and Thelma Votipka, as Martha. Fausto Cleva conducted.

M. C.

Svanholm as Florestan

The first repetition of Fidelio, on the afternoon of March 10, in Bruno Walter's searching interpretation, became a deeply moving and unforgettable experience. It presented Set Svanholm for the first time here as Florestan. He was on an equal level of excellence with the rest of the distinguished cast, which included Kirsten Flagstad, unsurpassable as Fidelio; Paul Schoeffler, magnificent as Pizarro; and Dezso Ernster, Nadine Conner and Peter Klein convincing, respectively, as Rocco, Marzelline and Jaquino. Jerome Hines sang Don Fernando with great warmth and power. The chorus under Kurt Adler added new laurels to their proud achievements of the season. The audience again gave an ovation to Mr. Walter after his conducting of the Leonore Overture No. 3, between Scenes I and II of Act II. Herbert Graf's stage direction added to the impressiveness of the performance.

H. W. L.

Varnay in Siegfried

Wagner's Siegfried on March 12 received its final performance this season. Svanholm was again the excellent young Siegfried, with Ferdinand Frantz as a striking Wanderer. Astrid Varnay sang Bruennhilde for the first time in this work for the season, and impressed with her ringing tones at her brief appearance in the final scene. Karin Branzell was again the Erda, Gerhard Pechner the Alberich, and Dezso Ernster, Fafner. Leslie Chabay appeared for the first time here as Mime, giving a most convincing rendition of the part, vocally and histrionically. Also new was Genevieve Warner, who sang the Voice of the Forest Bird with brilliance and charm. Fritz Stiedry conducted.

H. W. L.

Milanov and Peerce in Don Giovanni

The final Don Giovanni of the season, on March 15, brought Zinka Milanov's first appearance as Donna Anna since her return to the company, an assumption notable for rich qualities of tone and largeness of utterance. Jan Peerce sang Don Ottavio for the initial time this year, with assured vocal technique and smoothness, particularly in his second aria. Paul Schoeffler, Salvatore Baccaloni, Regina Resnik, Roberta Peters, Nicola Moscona and Lorenzo Alvary, portrayed their accustomed roles, with Fritz Reiner again conducting.

R. M. K.

The First La Boheme

The first hearing of La Boheme this season, on March 10, a non-subscription hearing, had Bidu Sayao as a charming and affecting Mimi, Giuseppe Di Stefano as the romantic, youthful Rodolfo, Lois Hunt as a pert Musetta, Giuseppe Valdengo as a well-acting Marcello, Cesare Siepi in his first appearance here as Colline (a performance of ability, though not effacing some past memories); in the roles of the other Bohemians, Messrs. Thompson, Alvary, Franke, and in other parts Messrs. Davidson, and Tomanelli. Fausto Cleva conducted an efficient reading of the score.

Charles Everett in Havana

Charles Everett, tenor of opera and concert, while in Havana recently appeared in television. He also was guest at a number of social functions in the Cuban Capital.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

High Court to Settle TV Color Controversy

The U. S. Supreme Court advised both CBS and RCA, the two chief rivals in the color television controversy, that each would be allowed only one hour to state their cases in hearings scheduled for the latter part of March. Just how soon the Court will render a decision is, of course, unknown.

CBS, in the meantime is planning to advance rapidly should the High Court deny RCA's petition for a reversal of the FCC's authorization of the CBS color process. The network will receive the daily programming in color which it had originally planned to launch on Nov. 20, but was obliged to postpone when the RCA injunction was filed. While the number of color receivers in use by the public is very small at present, CBS anticipates that a favorable decision by the Supreme Court would spur consumer buying of the necessary adapters and converters.

Metropolitan Asks Priority On Artists' Discs and TV

The Metropolitan Opera, through its general manager, Rudolf Bing, is seeking to insert clauses in the contracts of its artists, giving the company priority rights to their services in making recordings of "Met" productions and in television appearances, particularly those of telecast opera performances. Mr. Bing has also raised the question with the American Guild of Musical Artists. Though the "Met" contract with AGMA does not expire at this time, Mr. Bing, it has been learned, has asked that additional clauses be inserted to cover these matters.

The Metropolitan has announced that it will send out on the road next fall its production of Johann Strauss' Die Fledermaus in English. The tour is planned to extend over 30 weeks, opening at the end of September, and is expected to tour from coast to coast in the U. S. and Canada, carrying its own orchestra of some 40 players. Columbia Records, Inc., is the principal backer of the venture.

NBC Symphony Orchestra Plans Announced

The National Broadcasting Company has announced that the NBC Symphony Orchestra will be heard in 22 weekly broadcasts next season. Toscanini has agreed to direct twelve concerts, if his health permits, and Guido Cantelli is scheduled to conduct six. Other guest conductors, yet to be announced, will lead the remaining four.

The NBC Symphony spring series is being broadcast from the Belasco Theatre, New York. Milton Katims returned to lead this series, which opened on Saturday, March 24 (6:30 p.m., EST).

BROADCAST. . . L. to r., William Leonard, music critic of Chicago Journal of Commerce; Dosha Dowdy, Chicago correspondent of Musical Courier; George A. Kuyper, manager of Chicago Symphony Orchestra; and Hans Rosenwald, Dean of Chicago Musical College, discuss "Sponsorship of Symphonic Music," in the first of a Sunday evening discussion series on current musical problems, over Station WOAK.

Musical Playtime, TV Series, Bows

A new musical-educational program, Musical Playtime, designed to reach youngsters of the six to twelve-year age level, made its debut on television, Sun., Mar. 11 (WNBT, 12:15 to 12:30 p.m., EST) with Leon Barzin, musical director of the National Orchestral Association, as master of ceremonies for the series. The programs are planned to acquaint children with the component parts of a symphony orchestra by means of informal question and demonstration sessions.

Using a flexible, informal format perfected by Mr. Barzin in conducting similar sessions in elementary schools, the series includes active participation by youngsters from the studio audience. A group of specially trained musicians from Adelphi College, Garden City, N. Y., appears with Barzin on each broadcast to demonstrate instruments, answer questions, and aid the children in their first attempts at playing.

RADIO NOTEBOOK

The scheduled broadcast on April 1 of OFFENBACH'S one-act opera, Monsieur Choufleur, retitled R.S.V.P., on NBC's current television opera series has been cancelled. TCHAIKOVSKY'S opera, Queen of Spades, originally planned for this season, has been postponed to next year, because of the work involved in the adaptation, costuming and general production, which could not be completed in time for a telecast this season. . . .

The opera which NBC commissioned GIAN-CARLO MENOTTI to write for video last year is expected to be ready for presentation this fall. The composer has been so busy with his productions of The Consul in New York and Europe that he has not had time to complete the work.

A new work by GRANVILLE ENGLISH, member of the faculty of the Wingate School of Music, East Orange, N. J., a Scherzo titled Among the Hills, was broadcast recently over KE2XCC of the Continental FM network (which is the series of the U. S. Air Force Symphony Orchestra) with GEORGE S. HOWARD, Lt. Colonel, USFA, conductor. . . . The Lord Is My Shepherd, a four-part choral work with organ accompaniment, composed by GEORGE CRANDALL, Director of CBS Press Information, was broadcast by the Voice of America on Sun., Mar. 11, to Far Eastern countries, and on Easter Sunday, Mar. 25, to European countries. The work recently had its radio premiere on the Sunday morning broadcast of the Trinity Choir of St. Paul's Chapel, conducted by ANDREW TIETJEN. . . .

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SILHOUETTES By MARY CRAIG

How Teaching the Young May Yield a Celebrity

In vocal work there occur, more frequently than the layman realizes, rare voices which require early guidance, often from the age of six or eight years, and whose first training should be in the hands of an expert teacher. This voice problem is recognized and generally coped with in the boy choirs and boys' school groups. But for small girls there are fewer opportunities for like development. Either the child is told not to use her voice for singing until she is in her late teens, or she beats out its beauty in school musicals.

The question to sing or not to sing is frequently aggravated by the school music supervisor who, possibly, has not specialized in study of vocal mechanics, voice timbre as related to tessitura, and in some instances has had no vocal experience of any sort. So the lovely, often sturdy young voices are spoiled before the child and her guardians have an opportunity to assay the natural gift or the requisite protective training for song.

Fortunate are the little girls in grade or high school who have been put under the direction of a rational, accredited teacher. One of the few willing and able to cope with the preadolescent girl's voice is Lucia Carlino, who combines personal career knowledge with the wisdom gained by study of vocal methods and practical application of scientific maxims. Recently she has had the joy of hearing one of her neophytes, aged fifteen, sing triumphantly at the Rome Opera—a justification of her theory that the good voice, well schooled, can be used not only without fear of damage but with added bloom in the using.

Career on Stage

Born in Buffalo, N. Y., of Italian ancestry, Lucia Carlino came to New York City for her own first singing. She then spent five years in France and Italy, at the Naples Conservatory, and in intensive study with Julia Valda, a pupil of Francesco Lamperti and a teacher and exponent of his principles of voice production. Mme. Carlino's formal debut was made in concert at the Salla la Madelona—the Neapolitan Carnegie Hall, after which she was engaged for a concert tour covering ninety cities. Her operatic career paralleled the recitals; making her debut as Santuzza, she sang leading dramatic soprano roles on the Continent, appearing also at the Rome Opera, where later her pupil was to follow her.

LUCIA CARLINO

Mme. Carlino was more and more impressed with the need for a proven, substantial voice technic, particularly in the domain of the vocal instructor. She decided to open her own studio and to pass on to students the edicts of the elder Lamperti, one of the great voice teachers. The teaching venture was as auspicious as the singing career. Lucia Carlino became well-known in both fields; but the pull of the studio grew stronger with success. Then, one day, a little "roly-poly" nine-year-old was brought in for audition.

A Chance Meeting

"Her mother had met the mother of a pupil of mine in a doctor's office," Mme. Carlino narrated. "They compared notes on their daughters while chatting, and the first mother looked me up in a newspaper and called for an appointment. So, just by chance, Jeanette La Bianca came into my studio. She had been singing around, winning prizes, and, wisely, her parents felt a serious course of study should be planned to insure her future progress.

"She was so little and chubby, I was undecided. She sang for me, of all things, My Hero, and I realized that the voice had quality, there were no bad habits, no interference with spontaneous projection; the note attack was clean, precise and the child appeared to be amenable, to have no pre-conceived ideas or mannerisms. I offered to teach her for two months and then to ask the parents to hear her.

"At this later time, Jeanette's mother exclaimed, 'Do you mean to tell me that's *my* daughter!' Evidently they were satisfied."

Future Diva Learned Quickly

Mme. Carlino undertook the direction of little La Bianca's schedule of fundamental music study. "In six months

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Last season Jeanette La Bianca sang Gilda in Italy. She knows and can perform at an hour's notice all the standard coloratura roles and several, such as the Elvira of Puritani, which are not in the ordinary repertory. She sings like a lark—this young girl—and one cannot decide which is the happier over her achievement, the teacher-singer or the pupil-artist.

Salmaggi Opens Spring Series

The Spring season of the Salmaggi Opera Company opened at the Brooklyn Academy of Music, March 17, with La Traviata. An excellent chorus, adequate, well-balanced orchestra and fresh, attractive settings brightened the performance. Youthful Josephine Guido was heard as the tragic and lovely Violetta. Her clear, velvety voice and personal charm, plus a natural histrionic gift, made her an appealing figure. Gabor Carelli, as Alfredo, sang and acted admirably. His second act aria was particularly telling and won a hearty round of applause. Other roles were capably performed by Joyce Jones, who used her warm soprano voice pleasingly in the dual parts of Flora and Annina; Stefan Ballarini, who scored as the elder Germont; James Iby, Valfrido Patacchi, Adrian La Chance, well cast in supporting roles. The conductor, Anton Coppola, deserved an especial commendation. His score reading and direction were splendid.

Following the series at the Academy, Maestro Salmaggi will open another operatic season at Carnegie Hall, New York, commencing May 9. Listed for presentation are La Traviata, La Boheme, Cavalleria Rusticana, Pagliacci, Madama Butterfly, The Barber of Seville, Aida, Carmen, Rigoletto and Il Trovatore.

M. C.

NEWS IN BRIEF

The Mendelssohn Club of Albany, N. Y., Dr. Reinald Werrenrath, conductor, gave a concert in Chancellors Hall on March 7, the 122nd for the club, now in its 41st season. Willard Tressel, violinist, was soloist, and Thelma Tabor Rector, accompanist.

Maria Carreras, who is conducting her third annual master-class series in Macon, Ga., was guest artist for the Saturday Morning Music Club's open meeting March 9. The eminent pianist chose for this recital favorite numbers from her programs.

Two songs by Grace Leadenham Austin—The Sleeping Swan and The Silver Dream Ship—were sung by 12 boys from the Apollo Choir, Coleman Cooper, conductor, at a tea musicale given by the Composers' Group of the Palm Beach Quills at the home of Mr. and Mrs. Sydney King Russell, Palm Beach, Fla.

The U. S. Military Academy Band, conducted by Capt. Francis E. Resta, had Percy Grainger, composer-pianist, as soloist in its third concert of a series on March 25 in the Army Theatre, West Point, N. Y.

Gladys Swarthout, mezzo-soprano, ends an active concert season the latter part of this month, and will leave immediately for appearances in Rome and a vacation in Europe.

Sigi Weissenberg played the Brahms Second Piano Concerto in one of the March concerts of the San Antonio Symphony under Franco Autori.

The New Music String Quartet will be featured in the Cumberland Forest Festival in Tennessee from July 23 through Aug. 5.

Ending her sixth transcontinental tour, Florence Mercur, pianist, gave recitals in Buck Hill Falls, Pa., March 9, and at the Pleasantdale School, West Orange, N. J., the following day, the latter sponsored by the Women's Association of the Pleasantdale Church. Her 1950-51 program included a Prelude written for and dedicated to her by Solito de Solis of Hollywood.

The Florida West Coast Symphony, Alexander Bloch, conductor, programmed Samuel Barber's Adagio for String Orchestra, op. 11, in their concert of March 9, the composer's birthday. On the same program, Robert Bershad was violin soloist in Lalo's Symphonie Espagnole.

Gertrude Lindhorst was soloist with the Brooklyn Chamber Music Society under Carl H. Tollefsen in Virgil Thomson's Stabat Mater for soprano and strings at a recent concert at the Brooklyn Academy of Music.

Marionne DiArd, mezzo-soprano, gave a recital at the Marine Hospital in Chicago.

Maria Kurenko, soprano, was the soloist on Easter Sunday with the Columbia Concert Orchestra, directed by Alfredo Antonini, on the Church of the Air (10-10:30 a.m., EST., CBS), singing Mozart's motet Exsultate, Jubilate, and My Heart Ever Faithful, by Bach.

Kaufmann Auditorium Series

Elena Nikolaidi, contralto, was heard in concert on March 25 at the Theresa L. Kaufmann Auditorium of the YM & YWHA. The Budapest String Quartet is appearing there on the five Monday evenings of April; soloists include Nadia Reisenberg, James Chambers, Mitchell Miller, Max Hollaender, Louis Graeler, Milton Katims and Benar Heifetz. Three Beethoven sonata recitals are scheduled for April 1, 4 and 8 by Alexander Schneider, violin, and Eugene Istomin, pianist.

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APRIL 1, 1951

Washington Provides Concerts for Wounded

By James G. Deane

WASHINGTON. — Top-ranking musicians are donating their services to entertain Korea wounded at the Army's Walter Reed General Hospital here. Lily Pons and tenor Thomas Hayward are to appear April 1. The Philadelphia Orchestra follows on the 10th. Already this season the several thousand patients—many listening through a public address system while in their beds—have heard the Israel Symphony Orchestra under Bernstein, Melchior, the Don Cossacks, Fred Waring's Pennsylvanians, and the former "Met" star, Rosa Ponselle, who came out of retirement for the occasion. Pinza, Swarthout, Tibbett, Eddy and John Charles Thomas are others on the schedule.

A visit by the National Symphony Orchestra inaugurated the series in what sponsors called the first full symphony concert ever presented at the hospital. The events are sponsored by the District Chapter of the American Red Cross, and members of the teamsters' union transport instruments free when required. A local store also supplies a free, freshly tuned piano.

Novelty of the Philadelphia Orchestra appearance will be solos by an amateur Washington baritone, Curt C. Schiffeler, manager of a hotel here and friend of many famous musicians who sings in weekly transcribed recitals over a radio network.

Other Musical Offerings

Among recent public events, Robert Shaw's Chorale made new friends with a sympathetic performance of the complete Mozart Requiem, also Brahms' Liebeslieder Wälzer, Ravel and Gershwin selections and innumerable encores. Robert Casadesus, another artist on the Patrick Hayes series, won admiration with Schumann's Carnaval and French items. Horowitz packed the house for Schumann, Chopin, Prokofieff and Liszt works.

Leopold Stokowski invoked the spirit of Wagner in his final appearance this season with the National Symphony. There were also the Liebermann Furioso and Riegger Third Symphony. Stokowski reportedly will be back next season. The orchestra closes its year with Beethoven's Ninth on April 4, that concert being dedicated to the visiting foreign ministers of the Americas who will be in conference here at the time.

The Budapest Quartet returned for its spring series at the Library of Congress, opening with a program listing Haydn's op. 76, No. 5, Lukas Foss' Quartet in G and the Beethoven op. 130 and Grand Fugue. The foursome sounded better than ever.

Mengelberg Dies in Switzerland

Willem Mengelberg, 79, eminent Dutch conductor, died at his estate, Chasa Mengelberg, in Chur, Switzerland, on March 21. He had been living in that country since 1945, as a Dutch Council had decreed exile for him from a post with any orchestra in the Netherlands, on the charge of having collaborated with the Germans during the war. He appealed his sentence and, although he was not cleared, banishment for life was reduced to six years during which he might not fill any position in Holland.

Mengelberg is known chiefly as the founder and brilliant conductor for 50 years of the Amsterdam Concertgebouw Orchestra. He also served as a conductor of the New York Philharmonic-Symphony from 1921 until January, 1930, having come here to conduct the National Symphony Orchestra, a short-lived institution merged with the Philharmonic after its first season. He had previously led the Philharmonic as a guest in the season of 1904-5. During his later period in America he also led the Philadelphia Orchestra.

He was born in Utrecht, studied at the Conservatory there and that in Cologne; after a short period as conductor at Lucerne, founded the Concertgebouw in 1895, and led the Toonkunst Chorus in Amsterdam after 1898. Mengelberg also appeared in 1907 as conductor of the Frankfort Museum Concerts, and in 1908 of the Cecilia Club in that city. He was heard with various orchestras, including the London Philharmonic and Symphony Orchestras and visited Italy and Russia.

He was a proficient pianist and was known as a strong champion of the works of Mahler, also for his interpretations of Beethoven, Mozart and Richard Strauss, who dedicated his Ein Heldenleben to the conductor. Under his direction, the Concertgebouw Orchestra attained rank as one of the world's leading symphonic groups, a position which it still holds.

Farewell to Flagstad

The last performance of Tristan aund Isolde at the Metropolitan Opera on March 26 had the nature of a touching farewell to Kirsten Flagstad. With Set Svanholm as Tristan, Paul Schoeffler as Kurwenal, Herta Glaz as Brangaene, Dezso Ernster as King Marke, and Hugh Thompson, Lawrence Davidson, Leslie Chabay and Thomas Hayward in supporting roles, and Fritz Reiner conducting, this last appearance of the Norwegian soprano at the opera house had the characteristics of a musical event of first order. The house was sold out, with nearly 4,000 attending. There was a performance of great musical and dramatic impact, and an ovation for Mme. Flagstad which will ring in the ears of those present for a long time to come. For eighteen minutes the audience stayed in their seats, while the golden curtain was raised three times and even the iron curtain's descent not dimming the enthusiasm of the hundreds who were shouting, "We want Flagstad." An occupant of the boxes tossed a bouquet of roses to her, and people in the balcony tore up their programs, dropping the bits like confetti on the stage. Mme. Flagstad had to take ten solo bows and eleven with the other members of the cast.

Interviewed during intermission by the press in her dressing room, she confirmed the rumor of her retirement from the opera stage, but the general manager of the Metropolitan, Rudolf Bing interjected, "It is a woman's privilege to change her mind." The ovations during and after the performance certainly indicated that Mr. Bing's hope was shared by many. H. W. L.

American-Scandinavian Concert

The American-Scandinavian Foundation will present the Philadelphia Orchestra, conducted by Eugene Ormandy, in a concert of Scandinavian music in Carnegie Hall on April 2. In the first half, Mr. Ormandy will lead the Seventh Symphony of Sibelius, the Grieg Piano Concerto (Simon Barere, soloist) and the cycle, King Erik's Songs, by the Swedish composer Ture Rangström, with Set Svanholm, Metropolitan Opera tenor, as soloist.

In the second half, Carl Nielsen's Fifth Symphony will be introduced by Erik Tuxen, conductor of the Danish State Radio Orchestra, who is visiting America under the sponsorship of Mr. Ormandy to observe the work of American orchestras, and will appear as guest with the Toronto, Philadelphia and Cleveland Orchestras. The Nielsen and Rangström works will have New York premieres.

The concert marks the inauguration of the American-Scandinavian Music Center, under the direction of David Hall. This is the first organization of its kind in this country and has as its aim to further the performance and knowledge of serious Scandinavian music.

FOLKLORIST . . . Dr. Maurice Matteson, lecturer and authority on folk music, director of the Maryland Folk Singers, presents his group in New York at the Salon de Musique, Hotel Barbizon-Plaza, on April 29. The program illustrates the changes of balladry over the last 200 years, and includes modern regional work songs.

Bethlehem Plans Double Festival

BETHLEHEM, PA. — The 44th Bethlehem Bach Choir Festival will again be held this spring as a double festival, May 17-19 and May 25-26. The second series program is identical with the first except for eliminating the additional performances of cantatas and motets on May 17. All 1,156 seats in Packer Memorial Chapel have been engaged for the first dates; this motivated the announcement of the May 25-26 performances, for which tickets are now available.

Dr. Ifor Jones will direct the 220-voice choir, 45 orchestral players, Hugh Porter, organist, and the soloists, Phyllis Curtin, soprano; Lilian Knowles, contralto; Mack Harrell, baritone; and David Lloyd, tenor. This is Dr. Jones' 12th consecutive year as director of the festival. The Friday productions include an array of cantatas ranging from "I Suffered with Great Heaviness" to the "Triumph of God in Satan's Fall." Combination of chorale and recitative will be shown in "In Peace and Joy I Now Depart," in Cantata 180, and the jubilant "God Is My King." On the two Saturdays, the Mass in B minor will be given in its entirety for the 43rd and 44th times. James Friskin, guest organist, will present programs on the two Saturdays in the Parish House of the Cathedral Church of the Nativity.

Bothwell to Tour Europe

Mary Bothwell's spring tour of Europe includes Hugo Wolf recitals in the Kleine Tonhalle, Zurich, May 4; in the Diligentia, The Hague, May 12; Wigmore Hall, London, May 18 (Festival of Britain); and Salle Gaveau, Paris, May 29. Dates have not yet been set for several orchestral and radio engagements. The soprano returns to the United States the first week in June.

On March 1 Miss Bothwell was soloist in Washington with the United States Army Band, Captain Hugh Curry conducting. The concert was given in the Departmental Auditorium in cooperation with the Federal Recreation Committee, and broadcast through the facilities of WASH-FM and the Continental Network.

Golschmann to Conduct Abroad

Vladimir Golschmann at the close of his twentieth season as conductor of the St. Louis Symphony Orchestra, will fly to Europe where he will direct the Orchestre National in Paris. Returning to America the end of May for engagements in June and July and in South America, he will then go back to Europe for a scheduled appearance in Scandinavia.

Mr. Golschmann conducted the season's final concerts of the St. Louis Symphony on March 17 and 18; the program included the premiere of Stèle pour un Heros by Michel Ciry, dedicated to Mr. Golschmann.

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Chicago Welcomes Novelties

By René Devries and Dosha Dowdy

CHICAGO.—The Chicago Symphony Orchestra's Thursday-Friday concerts directed by Rafael Kubelik during the past fortnight featured a first performance here of Kurt George Roger's Concerto Grosso for Trumpet, Timpani and String Orchestra, Op. 27; and solo performances by William Kapell (Prokofieff's Piano Concerto No. 3) and Pierre Fournier (Dvorak's Cello Concerto). The purely orchestral works programmed were symphonies by Brahms (No. 2) and Schumann (No. 1), Weber's Overture to Der Freischütz and the Russian Easter Overture by Rimsky-Korsakoff.

Roger's singularly individual work (premiered in North America by George Schick and the Little Symphony Orchestra of Montreal in 1950) deserved its enthusiastic reception, both for the work itself and the fine reading given it by Mr. Kubelik. The composer, recalled to the stage a number of times, shared honors with Mr. Kubelik. Marked features of the Concerto Grosso were its musical continuity, its skillful contrapuntal construction and the grateful writing for its solo instruments, played by Adolph Herseth, trumpet, and Edward Metzenger, timpani.

Pierre Fournier was warmly welcomed on his first appearance here with the Chicago Symphony Orchestra, and won acclaim for his superb artistry displayed in his performance of the Dvorak work. Although the orchestral accompaniment was in part too loud for the soloist's tone, which is never robust, conductor and soloist were nevertheless keenly attuned to the spirit of the Czech master's articulate music.

Mr. Kapell captivated his audience with a stunning and highly virtuosic performance of Prokofieff's Third Concerto, given a particularly grateful accompaniment.

Schick Conducts

George Schick took over the baton for Kubelik (who was ill) on brief notice, and conducted the Tuesday concert of March 12 with the assurance and authority of the fine musician that he is. This was a program not of stock repertory and it was greatly to Mr. Schick's credit that the concert went off with such *élan* as to make it one of the season's most enjoyable. William Kapell was again soloist in a first performance here of Mozart's Piano Concerto in C major (K. 415) and in Falla's widely contrasting Nights in the Gardens of Spain. Throughout both performances, conductor and soloist were completely *en rapport*. Mozart was played with the utmost sensitivity, and the bright subtlety of its concluding rondo was caught in delightful manner. Mr. Kapell respected the piano portions of the Falla work as integral parts of the orchestral whole, and the result was a remarkably well integrated performance, orchestrally and temperamentally.

Mr. Schick's readings of Smetana's symphonic poem, From Bohemia's Meadows and Forests, and Roussel's Third Symphony, in G minor, were alive and full of interest. They were executed with the precision, baton technic, and ripe interpretation of the sure musician.

Symphony News

Plans announced for the Chicago Symphony Orchestra's 61st season are for 28 Thursday-Friday concerts and 12 Tuesday ones, with Bruno Walter as the only guest conductor of the season, taking over the concerts of Jan. 10, 11, 15, 17 and 18; and those of Feb. 7, 8, 14 and 15. George Schick, assistant conductor, will be on the podium during the intervening two weeks. They will appear during a six weeks' period when Kubelik is scheduled to conduct concerts of the Concertgebouw Orchestra in Amsterdam.

Works of especial interest to be heard —all first performances at these concerts—are Gluck's Orfeo (Kathleen Ferrier and Ann Ayars); Beethoven's Missa Solemnis (under Bruno Walter); Mahler's Eighth Symphony (conducted by Kubelik) and Bartok's Blue Beard's Castle (under direction of Schick).

Soloists will include: piano, Claudio Arrau, Gina Bachauer, Jorge Bolet, Alexander Borovsky, Robert, Gaby and Jean Casadesus, Rudolf Firkusny, Friedrich Gulda, Nicole Henriot, Myra Hess, Eugene Istomin, William Kapell, Moura Lympany, Rudolf Serkin, and Abbey Simon; violin, Zino Francescatti, Joseph Fuchs, Arthur Grumiaux, Ida Haendel, Nathan Milstein, and Ruggiero Ricci; cello, Pierre Fournier and Leonard Rose; vocalists: Adele Addison, Ann Ayars, Eugene Conley, Todd Duncan, Kathleen Ferrier, Uta Graf, Martha Lipton, George London, Regina Resnik, and Frances Yeend.

Conducting Contestants Chosen

The six men who have been selected from 36 applicants to attend a six-weeks intensive course in conducting at Orchestra Hall (started March 13), which is being directed by Rafael Kubelik and George Schick, are: Piero Bellugi, Italian musician who is in America on a scholarship from the Institute of International Education; Perry Crafton, a member of the first violin section of the Chicago Symphony Orchestra; Robert Kalter, conductor of the Chicago Conservatory Orchestra; Platon H. Karmeres, assistant to the director of the Graduate School, Chicago Musical College; Leo Krakow, Air Force veteran who plays viola in a theater orchestra in Chicago and is conductor of the Krakow Sinfonietta; and George Lawner, who conducted Grant Park concerts in 1947, 1948 and 1949 and is on the musical staff of the New York City Opera.

At the end of the course, the most talented of the students will share the podium with Schick at the season's final public concert of the Civic Orchestra on May 1 at Orchestra Hall. In addition, if any of the students show especial talent, they will conduct at a special rehearsal of the Chicago Symphony Orchestra.

As previously announced, René Rateau, first flutist of the Chicago Symphony Orchestra, has resigned his post here to accept that as alternate first flutist of the Orchestre National in Paris, beginning next September.

Ignatius N. Gennusa, first clarinetist of the orchestra, has also resigned, having accepted the positions as first clar-

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Carr Is Soloist in Requiem

Nancy Carr, star of radio and concert, appeared with the Chicago Symphony Orchestra as soloist in Mozart's Requiem under Bruno Walter as feature of the regular pair of concerts, March 29 and 30. Miss Carr's recent appearances with other orchestras include those with the Oklahoma City Symphony as soloist in Beethoven's Ninth Symphony, directed by Victor Alessandro; with the Rochester Philharmonic, Erich Leinsdorf conductor, in the title role of a concert version of La Boheme; and with the St. Louis Symphony at the St. Louis Bach Festival, William Heyne conducting.

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inetist of the Baltimore Symphony Orchestra, and as faculty member of the Peabody Conservatory of Music in that city.

Rudolph Ganz in Orchestra Hall

A large audience assembled in Orchestra Hall, March 6, to hear Rudolph Ganz as final recitalist of the 1950 Musical Arts Piano Series, and was rewarded with music of various eras interpreted by an aristocratic virtuoso pianist whose taste and knowledge are unquestioned. Long a musical figure of international note, he recreated the spirit of Debussy's Reflets dans l'eau, Hommage à Rameau, La Puerta del Vino, Hommage à S. Pickwick Esq., P.P.M.P.C. and the composer's Feux d'Artifice, with wonderful color effects.

The first portion of the program comprised Mozart's Romanza in A flat major, Haydn's Fantasy in C major, and Schumann's Grand Sonata in F sharp minor, Op. 11. The latter work, which seems to us an ungrateful one as compared to Schumann's other larger piano forms took on new importance as interpreted by Mr. Ganz. The program also contained Preludes by Messiaen (La Colombe) and Blanchet (G-flat) and three of Ganz's own attractive compositions—Little Sphinx, Little Elf, and Idée Rythmique, closing with a beautifully musical and deft performance of Chopin's F minor Fantasy. The audience remained *in toto* to hear a number of encores.

Erna Berger's Recital

Erna Berger, lyric soprano, replacing Lotte Lehmann in the History and Music Appreciation Series on March 4, chose a program of Lieder for her introduction here. The well-heralded newcomer to Chicago proved thoroughly versed in the art of beautiful singing. Her voice is lovely, and particularly rich in its middle range—a rarity among coloraturas. If the program did not give the singer opportunity to display the full gamut of her talent, her recital can be counted among the more interesting events of the season. In Edwin McArthur, this fine artist found an excellent accompanist.

Further Concerts

Artur Rubinstein and Jascha Heifetz filled Orchestra Hall even to an overflowing stage, in individual recitals during the week of March 11, and Alexander Brailowsky appeared in the same hall, March 18, as final recitalist on the 1950-51 Allied Arts Piano Series.

Other concerts of importance in the past two weeks included the Civic Orchestra's second program of the season (Orchestra Hall) with the exceptionally gifted violinist Aaron Rosand, as soloist in Lalo's Spanish Symphony; the Tudor Madrigal Singers (Kimball Hall) in Vocal Chamber Music—Renaissance and Modern, directed by William Ballard; the Fine Arts Quartet, featuring Dvorak's Quintet in A major for piano and strings with the distinguished pianist, Mieczyslaw Horszowski, as guest soloist; and Clara Siegel and Wanda Paul in a program of original duets—four hands at one piano—in Fullerton Hall, the second program this season in the Clara Siegel Chamber Music Players series.

There was also the joint Orchestra Hall recital of Frances Yeend, soprano, and George London, bass-baritone. The personable singers caught the fancy of the Saturday night habitues of the Allied Arts Corporation Series in a program ranging from Mozart to Gershwin. In her solos the soprano displayed a voice of fine quality, handled well, and a gift for tellingly projecting her texts. Mr. London was equally successful in winning listeners in arias from Mozart and Moussorgsky. Werner Singer was the competent accompanist.

Among the Artists

The Cordon Club presented Cara Verson, pianist, in a Causerie-Recital in its Music Hall, March 9, a program of modern music, in which Miss Verson specializes. The most interesting item on her list was Castelnuovo-Tedesco's Sonata, which this enterprising pianist premiered in one of her New York recitals in Town Hall a few years ago, and for which she showed particular flair for interpreting. The interesting program also held groups of Debussy and Villa-Lobos; and pieces by Pittaluga, Cassado and Kabalevsky, to which several encores were added.

Edward Collins, pianist-composer, was at the piano for Marcia Sandahl when she was presented by the Musicians Club of Women (Curtiss Hall) in a group of Mr. Collins' songs. Those programmed were Music, When Soft Voices Die; Butterflies, Annabelle Lee, and Daffodils.

Barre Hill directed a recital of French Songs by Debussy, Gaubert, Vellones, and Poulenc recently in the American Conservatory's Recital Hall. Pupils participating were Richard Carter, William Beidler, Bette Stewart, Frederic Griswold, John Drummond, Jacqueline Penix, Matilda Nickel and Styrk Orwoll. William Browning was accompanist.

Rose Lyon Dumoulin was guest artist on the Lakeview Musical Society's concert program, March 12, playing piano compositions of Alexander Tcherepnin and John Alden Carpenter.

Florence Henline, concert pianist, will appear with the Chicago Symphony String Ensemble (with which she is official pianist) in Fullerton Hall concert, April 17. Miss Henline's recent appearances include those as soloist with the Svithoid Chorus; the Silver Jubilee of the Steirer Woman's Chorus; the 80th Anniversary of the Normennenes Singing Society; and for the Elks Club of Chicago.

Ethel Lyon Studio Events

Students of Ethel Lyon heard recently in the American Conservatory's Recital Hall were Mary Margaret Anderson, Nancy Broaddys, Margaret Morello, June Elliot, Charlotte Bergerson and Nina Kreloff. Artist-pupils of Miss Lyon's being presented in individual recitals are Miss Elliot, in Corpus Christi, Texas, in June; and Miss Bergerson, heard at the Allied Arts Guild in March. Five winners in the preliminary contest sponsored by the Society of American Musicians will appear in recital in April.

School News

With the support of the Trustees of the school, the Friends of Chicago Musical College have announced sponsorship of the opening performance of the Metropolitan Opera in Chicago on May 10. This will be the first hearing here of the new English version of Die Fledermaus. Net proceeds from this perperformance will be used to finance the education of talented musicians who otherwise could not receive the benefits of professional training.

The Cosmopolitan School of Music Opera Workshop, under the direction of George Lawner, presented in Curtiss Hall, March 8, excerpts from Rigoletto, La Boheme, Pagliacci, Madame Butterfly, The Magic Flute, Eugene Onegin, The Bartered Bride, Aida, and The Abduction from the Seraglio. Another important event announced by the school is The Cosmopolitan School Orchestra concert directed by Tauno Hannikainen, at the Eleventh Street Theater, April 1. The program lists works of Bach-Abert, Gluck, Hildach, German, Bruch, Tchaikowsky, and Beethoven. Soloists will be Elizabeth Strahocky, soprano; Bertine Corimby, violin; and Joseph Cech, piano.

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NEW YORK CONCERTS

(*Continued from page 13*)

with Haydn's String Quartet ("The Lark") in D major, op. 64, No. 5, continued with Brahms' Horn Trio in E flat major, op. 40, Bach's Suite in D minor for solo viola No. 2, and closed with Schoenberg's Verklärte Nacht, in the original string sextet version. The readings were artistic ones, providing a brilliant finale to an exceptional series. T. R.

Virginia Passacantando, N. Y. debut, March 9, E.—The pianist offered the Toccata in C minor of Bach, the Sonata in E, op. 109, of Beethoven, Ravel's Gaspard de la Nuit, five sections of Hindemith's Ludus Tonalis, and works of Chopin and Paganini-Liszt. She opened her list auspiciously with a nicely colored, firmly graceful reading of the Bach toccata, but disappointed in much of the rest of her program. The Beethoven received sonorously uncomprehending treatment, with some harsh tones in the final movement. Ondine, from Ravel's Gaspard de la nuit, lacked the startling dynamic contrasts that provide the physical basis for its special atmosphere; Le Gibet was re-created with more expressive success .The sections from Hindemith's Ludus Tonalis were briskly and over-loudly played, though the pianist provided a good note of whimsy in the Interludium known by the subtitle of Scherzando. E. S. B.

Maria Kurenko, March 11, A.—Mme. Kurenko in her second recital again delighted a large, warmly appreciative audience with her superior mastery of the art of singing. She offered a refreshing unhackneyed program of songs by various composers, including Medtner and Gretchaninoff pieces, and Moussorgsky's cycle of seven songs, At the Nursery. Robert Hufstader was again the adept and sensitive accompanist. W. A. T.

Alice Sirooni, March 11, 5:30 p.m.—The young American pianist showed earnestness and talent in an interesting program of works by Bach, Brahms, Chopin, Franck, and Haussermann. Her tone was often pleasing, warm, and musical. In Brahms' Intermezzo, op. 116, No. 2, or Chopin's C minor Nocturne, op. 48, No. 1, the opening mood was adequately conveyed through a nice balance of parts. But edgy sounds, overpedaling, and technical difficulties kept her from fulfilling the promise of such beginnings. Her featured offering, the Franck Prelude, Chorale and Fugue, contained some well-interpreted passages in an uneven rendition, sometimes too emotional or too plodding. The New York premiere of John Haussermann's Symphonic Preludes introduced six short pieces, mainly conservative, and influenced at times by Romanticism or French Impressionism. E. B.

Jean Geis, N. Y. debut, March 11, E.—Considerable talent, plus a preparation that seemed thorough, marked the introductory recital of the young pianist in New York. Among her qualifications were digital flexibility and the power to encompass larger dynamic effects with sureness and power. Her list included a forcefully played Bach E minor Toccata and Fugue, three Scarlatti Sonatas done in sparkling manner, if there were occasional technical unevennesses in the works, and Schumann's Etudes

(*Continued on next page*)

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Symphoniqes, a test of Miss Geis' sustained interpretative ability, which had many moments of effective evocation. There was, in addition to shorter works of Ravel, Liadoff-Siloti (Four Russian Folksongs), charmingly portrayed, a first performance of Vincent Persichetti's Fifth Sonata, which included folk inspiration, and proved an animated, whimsical and not a little affecting work, set forth in attractive style. F. D.

Little Orchestra Society, Thomas Scherman conducting, March 12, E.—Winifred Cecil, Sara Carter, sopranos; Grace Hoffman, mezzo-soprano; John Druary, tenor, and William Ryan, baritone, were the soloists in a program of vocal and operatic offerings. As always, Mr. Scherman treated his audience to an interesting program. Opening it was Verdi's Ave Maria for soprano and strings, sung with consummate musicianship and fine vocal expressiveness by Miss Cecil, a first performance with orchestra in the U. S. Then followed Claudio Monteverdi's Combattimento di Tancredi e Clorinda, one of the earliest examples of musico-dramatic writing in which the orchestra is employed to heighten the dramatic effect. Nowadays, the sequence of recitatives following one another without a break tends to be monotonous. Miss Carter, Miss Hoffmann and Mr. Druary were the executants of the score.

The performance of Respighi's Maria Egiziaca was distinguished by Miss Cecil's moving interpretation of the name part. The big aria in the second part of this "Concert Triptych" gave her a welcome opportunity to display all the facets of her artistry. She was assisted by William Ryan, and the three participants in the Monteverdi piece. Mr. Scherman and the orchestra provided laudably sincere support and were impressive in the two orchestral interludes of the Respighi score. H. W. L.

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Violinist in New York Bow

Miltiades Siadimas, Greek violinist, who made his New York debut in Times Hall on Feb. 25, comes to the United States with a background of European and South American musical experience. A scholarship pupil at Athens Conservatory at the age of eight, he graduated with highest honors at eighteen after winning eight awards in ten years. One of his teachers was Dimitri Mitropoulos. Mr. Siadimas gave concerts on the Continent, and after the war left Greece to go to Italy, France, and thence to Rio de Janeiro where he was assistant concertmaster of the Brazilian Symphony and gave recitals. He was invited to visit the United States, and went to Charleston, W. Va., where he was concertmaster with the orchestra and also was heard in his own programs.

Ruben Varga, March 13, E.—An extended and varied program included the Sonata in A of Franck, the Sonata in C for violin unaccompanied of Bach, the Concerto in D minor of Wieniawski, the Rumanian National Dances of Bartok, and works by Kodaly, Khachaturian and the recitalist. Displaying a brilliant technique at all times, Mr. Varga at once gave the impression of having reached a viewpoint of considerable musical validity in the Bach and Franck works, and of a musing approach, in quest of further treasures to be unfolded in these works. The tender Kodaly Adagio and the colorful Bartok dance collection further demonstrated these qualities. Artur Balsam solved to point of eminent satisfaction the varying requirements for brilliance and sensitivity posed during the evening. E. S. B.

Jennie Tourel, March 14, E.—Miss Tourel's vocal artistry, taste and musical mastery were again evident in this recital, which opened with the delightful cantata Arianna a Naxos, by Haydn. It needs a vocal virtuoso to interpret it in proper style, and the mezzo-soprano gave it the benefit of her consummate technical and musical prowess. Whether you agreed with her interpretation of certain of the songs by Schubert from the Schöne Mullerin cycle, one had to admire the consistency of the singer's conception. To this reporter the songs, on the whole, were over-dramatized. However, within this frame Miss Tourel did admirable singing. Three songs by Liszt fared much better with this kind of treatment, being in their very conception more theatrical. A superb reading was given of Ravel's Chansons Madécasses, for voice, flute, cello and piano, with John Wummer, flute, and Lucian Laporte, cello, assisting and the excellent George Reeves, who accompanied with great finesse all evening at the piano. With a group of Russian songs by Dargomijsky, Balakirev, Gretchaninoff and two charming Spanish songs by Ginastera, all sung in their original language, the official list closed, only to be lengthened by many encores. H. W. L.

Ruth Geiger, March 15, E.—The Viennese-born pianist demonstrated considerable, if not consistent, facility at the keyboard in her fifth New York recital. She played with momentum and musicality the Swiss composer Frank Martin's Eight Preludes (a first complete performance locally). In these neo-Romantic pieces, sometimes reminiscent of César Franck, a few poetic strains were revealed in their questioning, yearning, or brooding moods, while virtuoso sections approached triteness or pomposity. To Mozart's D major Sonata (K. 576),

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

Miss Geiger often imparted stylish animation, though not everywhere grace or rhythmic evenness and crispness in swifter details. Save for prettiness in certain slow measures, she rendered the Schumann Davidsbündlertänze in hard, static fashion, with muddled phrasing and voice-leading. And the wisplike or rippling vein of three Debussy selections was marred by occasional overstrong accents. E. B.

TIMES HALL

Herbert Tichman and **Ruth Budnevich,** March 7, E.—Technical competence and fine musicianship marked the presentation of an unusual program. Miss Budnevich, pianist, briefly held the spotlight with three numbers from Ravel's Tombeau de Couperin. Elsewhere, Mr. Tichman, producing a rich clarinet tone with numerous gradations of volume and color, joined in an admirable collaboration in works ranging from Brahms' E flat major Sonata, op. 120, No. 2, to Shostakovich's two Fantastic Dances. The enchanting Rhapsody by Debussy and the Concerto for Clarinet by Milhaud were done, with the piano substituting for the orchestra. The Milhaud opus (a first New York performance) had piquancy, gaiety, sophistication, and dancelike tunes. Leonard Bernstein's Sonata was nobly designed, with arching themes, well contrasted sections, and some rustic American flavor. Alban Berg's Four Pieces sounded fragmentary, aloof and intense, and most expressive when melancholy. E. B.

American Bach Society, Martin Bernstein conducting, March 13, E.—The second public concert by the newly formed organization included three church cantatas and the Brandenburg Concerto No. 5. The cantatas were No. 70, Wachet, betet, No. 78, Jesu, der du meine Seele, and No. 79, Gott, der Herr, ist Sonn' und Schild, led with care by Mr. Bernstein, a long-time Bach enthusiast. The soloists were Joan Brainerd, soprano; Virginia Paris, alto; Leslie Chabay, tenor, and Lawrence Davidson, bass, the two latter of the Metropolitan Opera. The impressions of the concert were again of high ideals and devotion to a worthy artistic goal, if the performances did not in all cases quite come up to expectations. The soloists acquitted themselves, in general, worthily, and the audience was enthusiastic. Three concerts have been announced by the organization next season, two of cantatas and one of chamber music. F. D. H.

Emanuelina Pizzuto, March 14, E.—In a short recital, the young pianist impressed her audience by brilliant technical skill and a splendid sense of style. It was clear, distinguished playing, tonally warm and rhythmically secure. Emotionally, Miss Pizzuto was less convincing but all that she did was in excellent taste and pleasant to hear. The program included works of Rameau, Mozart, Mendelssohn; the Poulenc Suite pour Piano; Four Preludes by Robert Casadesus; a first performance of Rigaudon, from a set of dances by Melvin Wyble; and Liszt's Venezia e Napoli. M. C.

Clyde Elzey, N .Y. debut, March 15, E.—The young pianist bowed a few weeks before his induction into the armed forces. It is to be hoped that his career, started under promising circumstances, will not be interrupted for too long. He began with Haydn's Variations in F minor, a reading revealing careful training and sound musicianship. Two Brahms Intermezzi from opp. 118 and 119, and the Rhapsody from the latter opus, gave Mr. Elzey an opportunity to exhibit his emotional warmth and temperament. Schubert's "Wanderer" Fantasie is one of the most difficult assignments for any pianist; his performance was marked by intelligence and technical ability, even if it at times required more spontaneity and drama. Two impressionistic dances from the Suite, op. 54, by Kurt George Roger, were played with sensitivity, as were works by Debussy. The concert closed with Moussorgsky's Pictures from an Exhibition. H. W. L.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

April 1. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Artur Rubinstein, pianist, CH, E; Catalina Zandueta, soprano, TH, A; Rose Raymond, pianist, TH, 5:30 p.m.; Zilberts Choral Society, TH, E; Paul Gurevich, violinist, TiH, A; George Fiore, pianist, TiH, E; Selma Johnson, soprano, CFCH, 5:30 p.m.

April 2. Hood College Choir, TH, A; Little Orchestra Society (Erica Morini, violinist), TH, E.

April 3. Jorge Bolet, pianist, CH, E; Margaret Turnley, soprano, TH, E; Harvard Glee Club and Radcliffe Choral Society, TiH, E.

April 4. Julian Von Karolyi, pianist, CH, E; Ralph Kirkpatrick, harpsichordist, TH, E.

April 5. New York Philharmonic-Symphony, Mitropoulos conducting, Leonard Rose, cellist, soloist, CH, E; Jean Hoerner, pianist, TH, E; Dorothea Lawrence, soprano, TiH, E.

April 6. New York Philharmonic-Symphony, Mitropoulos conducting, Leonard Rose, cellist, soloist, CH, A; New York University Glee Club, TH, E; Anna Tendy, mezzo-soprano, TiH, E.

April 7. New York Philharmonic-Symphony, Mitropoulos conducting, Sidney Foster, pianist, soloist, CH, E; Samuel Sanders, pianist, TH, A; Sylvia Marlowe, harpsichordist, TH, 5:30 p.m.; Teri Feilegi, diseuse, TiH, E; Libbie Bezief, mezzo-soprano, CRH, E.

April 8. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Algerd Brazis, baritone, CH, 5:30 p.m.; Melvin Stecher, pianist, CH, E; Little Orchestra Society (with Music Education League 1950 Winning Soloists), TH, A; Ingrid Rypinski, mezzo-soprano, TH, 5:30 p.m.; Michel Chauveton, violinist, TH, E; Kay Bergman, pianist, TiH, A; Lillian Freundlich, pianist, TiH, E; Lora Lewis, contralto, CRH, E; Mozart Young People's Choral Ensemble, CFCH, A.

April 10. Little Orchestra Society Mozart Festival (Abduction from the Seraglio), TH, E.

April 11. Warren Mould, pianist, CH, E; Svi Zeitlin, violinist, TH, E; Theodor Haig, pianist, TiH, E.

April 12. New York Philharmonic-Symphony, Mitropoulos conducting Berg's Wozzeck, with Eileen Farrell, Edwina Eustis, Mack Harrell, Frederick Jagel, Joseph Mordino, David Lloyd, Ralph Herbert, Schola Cantorum, Children's Chorus of the H.S. of Music and Art, CH, E; Columbia University Glee Club, TH, E.

April 13. New York Philharmonic-Symphony, Mitropoulos conducting Berg's Wozzeck, with Eileen Farrell, Edwina Eustis, Mack Harrell, Frederick Jagel, Joseph Mordino, David Lloyd, Ralph Herbert, Schola Cantorum, Children's Chorus of H.S. of Music and Art, CH, A; Robert Falk, bass-baritone, TH, E; New York Trio, TiH, E.

April 14. New York Philharmonic-Symphony, Young People's Concert, Igor Buketoff conducting, CH, M; Morning Freiheit Association, CH, E; Marilyn Dickie, pianist, TH, A; International Music Lovers' Guild, TiH, E.

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CARL FISCHER HALL

Doris Hevener Bolvig and **Lawrence Turner**, March 11, A.—In an all-request program, Miss Bolvig, pianist, played numbers including Mendelssohn and Liszt works, the Chopin "Raindrop" Prelude and "Revolutionary" Etude, Sundown (Hopekirk), Island Spell (Ireland) and three MacDowell pieces. Mr. Turner, bass-baritone, offered songs of Head, Bell-Kurz, Tchaikovsky, Rogers, Huhn, The Palms (Faure), Nevin's The Rosary, Why Do the Nations from Handel's Messiah, and traditional numbers in an English group. Both artists were in excellent form, and their musicianly and vital performances provided a rewarding "afternoon of music." Catherine Rader was Mr. Turner's skillful accompanist.

D. B.

CARNEGIE RECITAL HALL

John Patrick Collins, N. Y. debut, March 11, E.—Mr. Collins was introduced in a program including a recitative and aria from Haydn's The Seasons, and songs by Dowland, Lawes, Purcell, Williams, Gurney, Warlock, Swanson, Kagen, Moeran, and arrangements of traditional American numbers by Dougherty, Niles, Bacon and Sturgis-Hughes. Two songs by Moeran and two by Kagen were first New York performances. This interesting list was set forth by the artist in tasteful fashion, with a pleasing and well-controlled voice. Sergius Kagen was the effective accompanist.

D. B.

PASSED AWAY

FRANCESCO CILÈA, 84, operatic composer, died at his villa in Varazze, Italy, on Nov. 20 last, according to advices recently received in this country. His best known works were L'Arlesiana, based on Daudet's drama, heard at the Teatro Lirico in Milan in 1896, and Adriana Lécouvreur, performed in the same theatre in 1902, and produced at the Metropolitan in 1907-8 with a cast including Caruso, Scotti, Journet and Lina Cavalieri. Cilèa taught composition from 1896 to 1904 at the Florence Musical Institute, was director of the Palermo Conservatory from 1913 to 1916, and after the latter year, of the Naples Conservatory. He was an Officer of the Crown of Italy.

SAM A. LEWISOHN, 66, patron of music, died on March 13 in Santa Barbara, Cal., of a heart ailment. He was long the chairman of the Lewisohn Stadium Concerts in New York, established by his father, the late Adolph Lewisohn. He leaves his widow, four daughters, and three grandchildren.

EDWARD THOMAS STALLINGS, 58, violinist, died on Feb. 17 at the Carolina General Hospital, Wilson, N. C., of a heart ailment. He was born in that community, studied in the N. Y. School of Music and Art, and the Boston Lyceum School, where he later served on the coaching faculty, and with Franz Kneisel and Ovide Musin. Mr. Stallings was a former member of the Schumann String Quartet; and for 25 years of the music faculty at Atlanta Christian College, Wilson, N. C. He played with the Boston Pops Orchestra and the New York Symphony under Damrosch, besides touring as soloist. He is survived by his widow, who is chairman of the Wilson, N. C., Auditions of the American Guild of Piano Teachers; and by two daughters, Mrs. Elizabeth Hopkins, a Washington, D. C., Guild member, and Laurelle Stallings, lyric soprano, of New York City.

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Canadian audiences and critics alike lavished their praise upon concert-humor, the new art form that Henry L. Scott has made famous. The Calgary Herald said, "This talented concert pianist had the crowd in a panic of laughter from start to finish." The Edmonton Journal said, "Henry L. Scott produced gales of laughter, tears of joy, ovations of applause and lusty calls for 'more'."

Henry L. Scott is grateful indeed to Mr. A. K. Gee who made his 1951 Canadian tour possible.

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MUSICAL JOTTINGS

Social events are coming thick and fast for the **N. Y. Philharmonic-Symphony,** no sooner had it disposed of the dinner dance at the Plaza for its Student Ticket Endowment Fund than the directors announced a public dinner at the same hostelry on April 2 to demonstrate "the workings of a great symphony orchestra". . . .

A new opera by **Brian Easdale,** British composer, titled The Sleeping Children, will be premiered this summer at the Cheltenham Festival by the English Opera Group. . . . **Anthony Marlowe,** American tenor, sang Cavaradossi and the Duke with the Covent Garden Opera, and has been re-engaged for next season. . . . **Ned Rorem's** First Symphony was scheduled to receive its premiere in Vienna on March 28 by the Symphony Orchestra there, under **Jonathan Sternberg,** American conductor. . . .

A. Strok, manager, formerly active in the Orient and in the last four years in New York, has received permission from U. S. military authorities in Japan to book artists there, will present **Yehudi Menuhin** in a Far East tour next fall. . . . **Elisabeth Schumann** is touring South Africa. . . . Summer's Last Will and Testament, for basso, chorus and orchestra, by **Constant Lambert,** will have its U. S. first hearing at the Ann Arbor Festival under **Thor Johnson.** . . . **Lawrence Tibbett** has been supervising the building of his new home at Napes Beach, Fla., and was scheduled to sing at the Easter Sunrise Service in the Cotton Bowl. . . . **Bernard B. LaBerge,** New York manager, "in recognition of 30 years' distinguished service to Belgian art," has been decorated with the order of a Knight of the Crown of Belgium. . . . **Pierce Knox,** xylophone virtuoso on Horace Heidt's CBS radio and television programs, will soon start a 48-state tour with his own rhythm unit; left sightless from illness at the age of four, he learned to play the instrument with Braille notation. . . . **Sir Steuart Wilson** has been appointed to supervise the singing at Covent Garden Opera. . . . **Ivor Novello's** funeral in a London chapel drew a throng of women admirers of the late matinee idol, who broke through lines to snatch lilacs for souvenirs. . . . **Nora Kaye,** the dancer, has announced her forthcoming marriage to **Jerome Robbins,** dancer and artistic director of the N. Y. City Center Ballet. . . . **Alfred Irving Scott,** who long published the Carnegie and Town Hall programs, passed away in New York. . . .

Henri Sauguet, French composer, has been elected an Honorary Associate of the (American) National Institute of Arts and Letters, along with **Sir Osbert Sitwell** and **Georges Braque.** . . . The third international piano contest for the Prix **Busoni** will take place from Aug. 25 to Sept. 5 at the **Monteverdi** Conservatory in Bolzano, Italy, and is open to pianists between 16 and 30 years of age—prize, half a million lire, a piano, and 16 engagements in leading Italian cities. . . .

Touring America for the first time this spring is the **Trio Chigiana,** chamber music group from the Chigiana Institute, founded by Count Chigi in Siena. . . . **Giuseppe Vanni,** violist in the N. Y. City Center Orchestra, has received from the Property Clerk of the Police Department a Marianna viola stolen from his locker in a local motion picture theatre in 1929. . . . Breaking precedent, the Cleveland Orchestra sat silent recently while **Pierre Fournier,** soloist, played the unaccompanied Bach Sixth Suite for cello. . . . **Harry Armstrong,** composer of Sweet Adeline, died at 71 in Manhattan. . . .

Serge Koussevitzky went to Phoenix, Ariz., for a month's rest following his arrival on the West Coast with the Israel Symphony. . . . **Moira Shearer,** ballerina, had a successful appendectomy in London. . . . **Yaltah Menuhin** gave a joint recital in London with **Michael Mann,** son of **Thomas Mann.** . . . After 60 performances in Europe and 12 for U. S. occupation forces, **Jose Iturbi** arrived at La Guardia Field by air on March 2. . . . Among those rewarded in the British Honors List for 1951 was **Joan Cross,** soprano and stage director of opera, who received the C. B. E. . . . The Spanish Government approved the purchase for $35,000 of a **Stradivarius** made for the Court of Spain in 1696; it was acquired from Hill, British violin-dealer. . . .

Music and Dance in New York State is the title of a new volume scheduled for publication in July with **Sigmund Spaeth** as editor-in-chief and **Arnold Schoenberg** as Chairman of the Honorary Editorial Board. . . .

The N. Y. Public Library (Room 80) on March 14 opened an exhibition of MSS. and autograph letters illustrating the careers of **Clara** and **Robert Schumann.** . . .

Richard Kay, cellist, will be the featured artist with members of the N. Y. Philharmonic-Symphony in the "Pops" Series at Carnegie Hall on June 9. . . .

Carnegie Hall is presenting an exhibition of art by its ushers (who include some professional students of painting and sculpture) in its own gallery for three weeks; the show opened March 26. . . .

The Harbison Ensemble, amateur orchestra, including **Ralph W. Harbison,** violinist, president of Harbison-Walker Refractories Co. of Ambridge, Pa., plays for pleasure of its members under the direction of **Alfred H. Johnson,** head of the music department at Geneva College. . . .

Kirsten Flagstad's 20 appearances in **Purcell's** Dido and Aeneas during the Festival of Britain this summer will be in a new Mermaid Theatre, built in Elizabethan style. . . . **Lehman Engel** has composed the score for and will direct the musical, Mooncalf, planned for a production on Broadway next season. . . . Works by **Robert Darnell** and **Margaret Vardell,** chosen in competition, will be included in this year's four months' tour of the South Carolina Symphony. . . .

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NEW PUBLICATIONS IN REVIEW

Scores: Prologo e Fuga, by Camargo Guarnieri ($2.75); From These States, by Ernst Bacon (Associated Music Publishers, Inc.). Guarnieri composed his Prologo e Fuga in Sao Paolo, in 1947, dedicating it to his young conductor colleague, Eleazar De Carvalho. The score, about 8 minutes in duration, has the following instrumentation: piccolo, 2 flutes and oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, cuica, snare drum, bass drum, cymbals and strings. The Prologo is a colorfully orchestrated, strongly rhythmic piece, especially rich in the wind sections. The fugal subject, first announced by the strings, is a long one with a few enharmonic notes that make it hover between two keys. A vigorous working-out ensues. The work as a whole would make a fine display piece for a virtuoso orchestra.

Bacon's score, which lasts about 20 minutes, is, as the title implies, an exploitation of Americana. It is scored for virtually the same combination as the above Guarnieri work, except for more normal percussion section and the addition of a celesta. There are eleven sections—Laying the Rails; Source of the Tennessee; The Sunless Pines; The Saluda Barn Dance; The Cliff Dwellers; Wizard Oil; Storm Over Huron; Lullaby to a Sick Child; Polly's Murder; Hickory Gap and The Timberline Express. Folk tunes are used, but the composer does not consider the result an arrangement: "the composer, no less than the painter, considers such material as something through which to discover and reveal his own personality." Bacon has composed a pleasant, atmospheric score which is a valid contribution to musical folkways.

Concerto for Viola and Strings, arranged from the works of G. F. Handel, by John Barbirolli (Viola and piano score, $2.25); Fantasia on the "Old 104th" Psalm Tune, for piano solo accompanied by chorus and orchestra, by R. Vaughan Williams (Vocal score, $2.75) (Oxford University Press). There are five movements to the Handel-Barbirolli arrangement, the first three adapted from operas by the composer, the last two from instrumental works. The score is dedicated to William Primrose, who has fingered and bowed this edition, which has a piano reduction by David Stimer. The movements are Larghetto, Allegro scherzando, Un poco Lentamente, Allegro giocoso and Allegro giusto, and they add up to a solid, well-organized transcription featuring a difficult solo part that is in good musical taste. The Vaughan Williams work would appear to be a *pièce d'occasion:* it is a sturdy, roast beef, sort of work so frequently admired by conservative British listeners. The thick piano writing is rather Brahmsian in treatment, but the mood of the work is Vaughan Williams all the way through.

Piano Solo: Five Caprices, by Robert Starer (Peer International Corp., 80c). The caprices are marked Moderato; Adagio; Allegro risoluto; Andantino; and Molto allegro. They are written in a modern dissonant style, though careful pedalling will make them sound less percussive than most works in this genre. The writing is not simple, but it is pianistic enough. A large stretch of hand would be of assistance to the pianist, however, as would an emotional affinity to an uncompromising scheme of dissonance.

The Piano and its Ancestors, edited by Felix Guenther (Associated Music Publishers, Inc., $1). An anthology of early keyboard music for piano, this album has been published in conjunction with Vol. I, "Aid Materials for Music Appreciation Studies," The Sound Book Press Society, Inc., N. Y. The contents of Dr. Guenther's volume include music for the clavichord (a Scheidt Chorale, J. S. Bach's Prelude pour le lute and K.P.E. Bach's Rondo), virginal (pieces by Bull and Farnaby), harpsichord (a Purcell Prelude, Rameau's Tambourin, Couperin's Les Moissoneurs, Telemann's Bourrée, J. S. Bach's Two Preludes in F and C, W. F. Bach's Polonaise and Handel's Passacaglia), and hammerklavier (Haydn's Andantino and Mozart's Minuet in D (K. 355).

For Voice: Upstream, Mag, A June Day, Let It Be Forgotten, I'm Nobody, by Sergius Kagen (Weintraub Music Co. All 50c except Mag which is 60c). Upstream and Mag have texts by Carl Sandburg; A June Day and Let It Be Forgotten have texts by Sara Teasdale; and Emily Dickinson wrote the poem for I'm Nobody. These songs are in the modern vein, with frequent sharp harmonic clashes to underline the mood of the words. All of these songs are for medium voice except Mag, which has a vocal line written in the higher part of the bass clef. The moods vary from the grim quality of Mag to the lightness of I'm Nobody. Hush, music by Richard Hageman, text by Robert Nathan (Galaxy Music Corp., 50c). An attractive, two-page number beginning "Hush, thou, beside my cheek. . . . Let no other word than love be heard." The musical style is graceful and simple, with effective voice-leading, *mo'to tranquillo,* for high voice (range, C to G).

Lullee, Lullay, by William Bergsma (Carl Fischer, Inc., 50c). Lullee, Lullay, to a poem by Janet Lewis, is for high voice (E to G). The text is seasonal: "Lullee, lullay, I could not love thee more if thou wast Christ the King. Now tell me, how did Mary know that in her womb should sleep and grow the Lord of everything. . . ." Bergsma's quiet treatment, hovering between G major and E minor, imparts a gentle quality to the music, and he handles his metrical shifts —of which there are many—with assurance.

She Who Was All Piety, by Gail Kubik (Southern Music Publishing Company, Inc., N. Y., 60c). This is one of three "Songs About Women." The text is by Audrey Wurdemann and concerns a woman "who was all piety. . . . Alone with trembling silence, alone with all her fears, The little sounds that quiet makes Are ever in her ears." The key is F sharp minor, and the song is for medium voice. There is a satiric bent to the lyrics, and the composer has echoed it not only with his clever rhythms but with some sharp harmonies.

For Mixed Voices: Leisure, a madrigal with music by Merle Montgomery, words by William Henry Davies. (H. W. Gray Co., Inc., 18c.)

A sprightly work with excellent voice-leading and accompaniment *ad lib.* In well-bred manner it queries, "What is this life if, full of care, we have no time to stand and stare," the things to be noticed being "Beauty's glance, . . ." and its various promises. The ending is on an interesting minor cadence, *ff,* which suggests the older madrigal style.

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DOWN PUBLISHER'S ROW

Contest and Awards: The Chapel Choir Conductors' Guild of Capital University is holding its annual competition for a 4-part a cappella anthem again this year. Complete contest rules may be had by writing to the Secretary of the Guild, Ellis E. Snyder, Mees Conservatory, Capital University, Columbus 9, Ohio. . . . Barbara Stein, 15, daughter of the violist Lillian Fuchs, won the third annual composition contest of the Young People's Concerts Committee of the New York Philharmonic-Symphony Society, with her song titled The Puffin. It will be presented at the concluding

concert of the season on the morning of April 14. Three winners of honorable mention were Doris Jean Knight, 16, for her song, Escape; Bernice Seiden for her duet for flute and piano, with oboe as an optional instrument; and Kathryn Ripp, 12, harpist, for a work for harp and piano called The Mill-Wheel.

Premieres: Arnold Schoenberg's opera Aaron and Jacob is scheduled to have its premiere at the Maggio Musicale in Florence this spring under the direction of Hermann Scherchen. . . . The first American performance of Lars-Erik Larsson's Pastoral Suite was given by the NBC Symphony under the direction of Milton Katims on March 24. Thomas Scherman and the Little Orchestra Society have scheduled for next season the Concertino for Trumpet and Strings by Knudage Riisager, Danish composer. The latter two performances were arranged by David Hall, director of the American-Scandinavian Foundation Music Centre. . . . The second Bordeaux Music and Dance Festival, May 16 to 27, will include the first performance of Henri Sauguet's ballet Les Saisons. . . .

NEW BOOKS IN REVIEW

Any book by Alfred Einstein, a musicologist whose range covers the early Italian madrigal up to music of our day, deserves to be treated with respect. His new book on Schubert (*Schubert—A Musical Portrait; Oxford University Press;* 343 *pp.;* $5), if not the comprehensive job he once did on Mozart, is a detailed, well documented study that is intended as a companion volume to Otto Erich Deutsch's The Schubert Reader. The latter monumental volume is a day-by-day biographical treatise. Einstein touches on biography only incidentally. His main interest is the music, and he goes on to analyze, to greater or lesser degree, about everything that is in the Schubert canon.

He goes on to analyze, but stresses the point that his book is not "a collection of analyses." There is a difference, of course. Einstein is trying to trace the development of a master, and instead of treating each work as an entity, he discusses it not only in relation to other works but in relation to where Schubert was heading. Of special interest are those sections dealing with the operatic fragments. If they are as fine as Einstein says, it is a shame that they remain neglected. Have any ever been performed in this country? This book will raise other questions about the neglect of various masterpieces by Schubert, and should be read by all who have any interest in the romantic movement as well as in Schubert. It is interesting and gratifying to note, by the way, that Einstein is fully aware of Schubert's powers as a contrapuntist, and adds his bit to destroy the legend of Schubert's incompetence in that field.

Thomson's New Volume

Just as Einstein on any composer is to be read with respect, so is Virgil Thomson on music criticism. Thomson's new book, like his preceding pair, is a collection of articles and reviews from the Herald Tribune, and is named *Music Right and Left* (*Henry Holt and Co.,* 214 *pp.;* $3.50). No better newspaper critic than Thomson is currently active in this country. He may have his axe to grind, but he admits it, thereby taking the wind out of his detractors' sails. He has his prejudices—and who hasn't? He writes better, certainly, than any of his colleagues, is much more provocative, and has a keen critical mind.

His present collection differs somewhat from his others in that less attention is paid to standard repertory and soloists ("the nationally advertised brand," he writes). Here he is more concerned with trends, with certain forces at work. Not that "name" musicians are missing. The book is in several categories—Orchestras and Conductors; Recitalists; Operas; Strictly of This Century; In Memory of . . ; From Out Of Town; From the U.S.S.R.; and Reactions. The usual Thomsonian pungency is ever-present. "His Valhalla bears such a clear resemblance to the Cornell Medical Center . . ." On pitch: "It is like tasting lemonade; almost anybody can identify the mixture correctly as sweet or sour." On a Messiaen work: "there is a sticky syrup in his product which hinders its flow at concert temperatures." And so on. Disagree? Of course, you may disagree. But you'll have to do a lot of thinking in the process, which means that Thomson has fulfilled his obligations as a critic.

On Art of the Conductor

One of the best introductory books on music ever published is Frederick Goldbeck's *The Perfect Conductor* (*Pellegrini & Cudahy,* 202 *pp.,* $3.50). The subtitle, "Listening to Music with Your Eye," is a little misleading, and even the table of contents—The Maestro and the Score, The Score and the Orchestra, The Orchestra and the Maestro, The Maestro and the Baton—do not give an idea of the delightful interior. Obviously an orchestral man (or a conductor) himself, Goldbeck discusses the relation between conductor and orchestra, and the mutual problems of both. Humor is present, and a highly literate, adult presentation; and it would be a mistake to assume that the book should be read only by the beginner. Any intelligent reader will find it fascinating.

Other Recent Books

That knottiest of all problems—eighteenth-century ornamentation—is discussed by Putnam Aldrich, one of the leading authorities in the field, in *Ornamentation in J. S. Bach's Organ Works* (*Coleman-Ross,* 61 *pp.,* $2). Few can dispute the findings of so renowned an expert and fewer will want to do so. This book is not for the layman, but every practicing musician, every organist and pianist, should sit down and memorzie what Aldrich has to say about Bach's use of the trill, mordent, appoggiatura and turn.

The Penguin Library has released a little *Dictionary of Music* by R. Illing (318 pp., 65c). It carries, for its size, an impressive number of listings, but some are so short that it is hard to see what value they offer, while other entries are shockingly simplified. Leonardo De Lorenzo's *My Complete Story of the Flute* (*The Citadel Press,* 493 *pp.,* $6) is a helter-skelter collection of reminiscences, anecdotes and information about the flute, told in an old-fashioned way by its author. William Doerflinger's *Shantymen and Shantyboys—Songs of the Sailor and Lumberman* (*The MacMillan Co.,* 374 *pp.,* $8) is a scholarly, well-written piece of work that contains about 150 shanties complete with words, music and a running (and highly interesting) commentary. This book can be placed under Americana as well as music.

Admirers of the late Marcella Sembrich will be pleased to know that *A Recollection* of the great soprano, edited by H. Goddard Owen, has been published by the Marcella Sembrich Memorial Association (14 East 75th Street, N. Y. C.). The short biographical account is profusely illustrated with Sembrich memorabilia. H. C. S.

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BERNICE FROST SAYS...

COUNTING ALOUD

A teacher from Havana writes a very jolly letter—showing a fine sense of humor—and asks what she can say in a paper she is writing for the music program of a Parent-Teachers Association meeting. Her subject is: "How to get pupils to count aloud and like it." . . .

This paper should be of interest to every piano teacher and particularly those who have pupils of early grade. How to get pupils to count aloud is one subject, but how to get them to like it is quite another matter.

The cause of this problem may be lack of understanding of note values, or "temperament," or just a dislike of counting aloud.

Some readers of this column may remember the writer's story of her experience with a twelve-year-old boy who, after counting aloud for several years, suddenly refused to do so. When this attitude had been maintained for the third lesson, it was decided that at the next one there would be counting aloud, or else lessons would have to be discontinued. The boy was very musical and did not want to stop his lessons, so the next session was awaited with considerable anticipation.

Barnyard Melody

When the lesson began, there was a high-pitched "quack" on every beat throughout it. The following week he was a cow and said "moo" on every beat, and the next session brought forth an exaggerated "baa" for the counting.

By the sixth lesson, evidently annoyed at having had no comment on his "barnyard reveries," he threw up his hands and said, "Well, I may as well say the NUMBERS."

This had been a plain case of stubbornness. Would that every pupil might solve his own problem as easily!

Some Suggestions

If pupils have from the beginning been accustomed to singing words and then singing the count, the problem—unless it is a matter of a set mind—will not be serious.

If teachers are careful never to count for the pupil—although counting WITH him is a good approach—and certain to have all the counting at the lesson done by the pupil, no problem usually will arise.

For the greatest accomplishment and advancement of each pupil, he must be able and willing to count aloud at any time—and preferably all the time.

Duets with the Teacher

Does a pupil gain more in playing duets with the teacher than with another pupil? What are the outstanding points to be gained from duet playing?

S. Y., MAINE.

Playing with the teacher gives a leadership and security that are invaluable for first duet playing. The rhythmic flow is more definite, the tempi are steadier, and a carrying through is obtained that is not always found in pupil duet work.

All ensemble work develops ability in sight reading, accuracy, sense of rhythm, and good listening habits, plus pleasure in playing with others.

Knowing a Piece

What points are involved in really knowing a piece well? Is there an outline one can follow in trying to finish one's repertoire? My teacher has given me some pointers, but I should like to have yours. N. D., MICHIGAN.

Learning a piece basically involves knowing notes, fingering, rhythm, groupings or phrasing, touches, dynamics and pedaling. After these are mastered, one must put into the playing what is called "interpretation." This is most important, and is not to be found on the page of music. It is within yourself and makes you an artist or else just another pianist.

Buying Music

When a pupil does not have the funds to buy the necessary music for her study, what can one do? Sometimes parents can afford to buy the music but will not spend any extra money. Other parents simply do not have money for music. H. C., N. Y.

When a pupil is accepted as a piano student, the teacher should tell the parents that the music will cost about ten dollars per year—perhaps less. In this way the family budget will include costs of music as well as the lessons.

In cases where pupils cannot afford all the music needed, the teacher can form a renting library of her own and rent each solo for a very small amount. In some cases it may be loaned to pupils without fees.

It is better that something, even a five cent fee, be charged—for the psychological effect.

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NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

THE CHILD BRAHMS, by Lottie Ellsworth Coit and Ruth Bampton, 40c. One of a series depicting The Childhood Days of Famous Composers, this little book has pictures and stories of Brahms' life, emphasizing his youthful years. Several simplifications of his pieces and a duet complete the appeal to young minds. STRANGE PEOPLE, by Mortimer Browning, and ROUNDELAY, by Martha Beck Carragan, 30c each. The first apparently portrays clumsy giants who stride with heavy steps, in amusing effect; the other is a jolly musical whirl. Fine 2nd grade material. STILT DANCE, by Charles Huerter, 40c. This "Danse Eccentrique" moves along swiftly and asks of the pupil an awareness of time values and accidentals. A tricky, pianistic scherzo, grade 3. PICKANINNY DANCE, by Ella Ketterer, and DAWN ON LOTOS LAKE, by Stanford King, 30c each. The first, in G flat major, employs black keys almost exclusively, while the other flows in moderate waltz tempo. Grade 2. OF DAYS GONE BY, by Donald Lee Moore, 35c. An attractive waltz with middle section contrasting with its arpeggios. Also: THE CARNIVAL PARADE, by H. P. Hopkins, THE LAZY FROG and ROCKING MOON, by Louise E. Stairs (with words), and ALL IN A DAY, by John Verrall, 30c each, for grade 1. Theodore Presser Co., Bryn Mawr, Pa.

PRELUDE AND FUGUE in E minor, by J. S. Bach, 50c. One of the 8 Short Preludes and Fugues for organ, set agreeably for piano. The choral-like prelude is followed by the chromatically ascending fugue. SONG OF THE BASKET-WEAVER, by Alexander Russell, 50c. This romantic poem portrays an old French-Canadian singing a folksong as she weaves. From the original organ setting. J. Fischer & Bro., N. Y.

SONATINAS, Bk. 2, by F. Kuhlau. 7 examples from opus 60 and 88 by this classic master, requiring up to Grade 4 proficiency. Pianistic, lyric, and models of form, which aid in the young pianist's growth. Novello Edition, London.

FRISKY LAMB, by Opal Louise Hayes, 30c, and PLOTTING OF THE WITCH, by Benjamin Rungee, 40c. Hands cross each other in the first, a beginner's piece, while minor mode in the other paints a sinister picture, for Grade 2. Carl Fischer, Inc., N. Y.

FOUR O'CLOCK, STARRY WAY, and THE BIG DRUM MAJOR, by H. P. Hopkins, PUG NOSE, by Walter Rolfe, and FLOATING, by Stanton, 20c each. All for Grade 1, attractive and instructive. QUIET SAILING, by Marie Crosby, SQUIRRELS' PICNIC, by Fanny G. Eckhardt, FROM MY GARDEN, by Sheldon Heape, MISTY EVENING, by A. Louis Scarmolin, and THREE CHEERS FOR THE TEAM, by Eric Steiner, 20c each. For Grade 2, nicely marked for fingering and pedalling. Century Music Pub. Co., N. Y.

Up and Down the Guild Keyboard

By Grace White

Courses especially planned for teachers will be given by the following Guild members during July and August (obtain exact dates by writing):

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John Carre: Racine, Wis.; Chicago Conservatory, Chicago.
LeRoy Carlson: Los Angeles, Cal.
May Etts: Steinway Building, New York.
Jacob Eisenberg: North Bergen, N. J.
Bernice Frost: Juilliard Summer School, New York.
Josephine Fry: New York City.
Alice Hackett, Fort Dodge, Iowa.
Harold Henry: New York City.
Merle Holloway: Tampa, Fla.
Edwin Hughes: Winthrop College, South Carolina; Hughes Summer Master Class, New York City.
Isabel Hutcheson: Dallas Piano Teachers Forum, Dallas, Tex.; New York City.
Bernard Kirshbaum: Spring Courses for Camp Music Programs, Steinway Building, New York City.
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Beulah Robesson: Detroit, Mich.
Isabel Scionti: Denton, Tex.
Mary I. Short: Spokane, Wash.
Luisa Stojowski: Juilliard Summer School, New York.
Stanley Sprenger: Piano Camp, Cape Cod, Mass.
Florence Trumbull: Chicago; Oklahoma City, Okla.
Richard Werder: Millsaps College, Jackson, Miss.; Campbell School, Washington, D. C.

Many colleges will give helpful courses with Guild members in charge, in addition to those announced in time to list here. It is advised that teachers write early for reservations.

Do You Know How to Practice?

By María Jones de Castro, *Chairman of Havana Chapter of the Guild*

To make the most of precious time, the piano student should keep constantly in mind five principal points:

1) Mental concentration; 2) Control; 3) Listening to one's playing, actually and mentally; 4) Relaxing; and 5) Investigation.

1.—*Mental concentration* is, of course, the ability that enables one to isolate oneself completely from one's surroundings, devoting all one's attention exclusively to the task at hand. This point is the most important of the five.

2.—*Control* in piano practice is making use of one's capabilities to the fullest extent; it derives, partly, from point one and is also attained by will-power. Control compels one's muscles to respond faithfully to the brain's messages, refusing to obey the subconscious mind's interference. For instance, under controlled practice, the student will not

ERNESTO BERUMEN, as he left New York recently for Havana. In the Cuban capital he is giving a recital, lecturing to teachers in Spanish and English, and judging 200 pupils enrolled in Guild Auditions.

permit the subconscious mind to rush him into a more rapid tempo than his or her capabilities allow.

3.—*Hearing*, because it enables one to enjoy the beauty of music is the musician's most important sense. If the student does not listen carefully to his playing, he will miss the innumerable sound combinations made possible by the correct use of the pedals, etc., and his presentations will lack beauty of tone. The student should listen to himself when practicing, and when studying away from the piano, he should imagine the sound of a passage. Before starting a phrase, he should hear it first mentally.

4.—*Relaxing* is the ability to rest at the right time through a temporary muscular inanition. Not only does artistic playing depend on relaxing; in practicing, it is of the utmost importance.

5.—*Investigation*, in piano practice, refers to ascertaining the cause of stumbling. Before repeating and repeating, stumbling always at the same point, *"stop, look, and listen."* Ask "Why did I stumble?"—Investigate. Maybe the student was using unsuitable fingering, perhaps his tempo was too fast. Investigate; *then*, repeat.

Keeping in mind these five points when practicing, with different rhythms, different accents, and varying nuances, playing extremely slowly, at the correct or very fast tempo, the student will reach the desired goal. One last admonition: one should study away from the keyboard; for, believe it or not, the piano is played more with the mind than with the fingers.

New Group Formed in Fort Worth

By Grace Ward Lankford

Often judges for Guild Auditions and other contests are impressed with an unexpected degree of variance in the playing of pupils of various teachers. While talent, of course, is always the big factor, the teaching, as reflected by the playing, is almost too consistent. Pupils are just as good as their teachers, seldom better. The realization of this generally accepted fact leads to an observation of the vast differences in method and teaching materials, even in the same locality.

While discussing this matter with Mrs. Sim Joe Smith, the writer learned of a movement in New Rochelle, N. Y., by which the piano teachers were obviating much of the discrepancy between the work of keyboard instructors there. These teachers were holding meetings to discuss their mutual problems. Results naturally became more uniform.

Inspired by this interesting plan, we presented the idea to a representative group of Fort Worth teachers. The potential and lasting value of a similar activity was instantly agreed upon and the organization perfected. The writer was elected chairman for 1950-1951; other officers and committees were selected, and the Fort Worth Piano Teachers' Forum was ready for its first regular meeting.

The Forum functions as a discussion, or round-table group. We introduce and familiarize ourselves with piano works suitable for teaching and recital repertoire, discuss methods and materials, and teachers' problems generally. We have fifteen Charter Members, all conscientious teachers earnestly desirous that the Forum shall succeed. Qualification for membership is high, but provision is made for the addition of five new members a year.

George Anson, head of the Piano Department of Texas Wesleyan College, was asked to be our discussion leader. His ability and fine spirit alone assure the Forum a successful future. The immediate demand by the teachers to hold meetings twice a month instead of once, as planned, is evidence of the success of our first session. The publishers have responded splendidly, sending a wealth of music and teaching material, the existence of which some of us did not even suspect. Our one social function of the season honors the pianist appearing on our Civic Music programs; this year the guest is Alexander Brailowsky. The beginnings are most gratifying, and, with all the material placed at our disposal and a group of teachers eager to do better teaching and to be more fully informed, a long and successful existence of the Fort Worth Piano Teachers' Forum can be safely predicted.

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SCHOOLS and STUDIOS

Norfolk Music School Sessions

NORFOLK, CONN.—The 1951 session of the Norfolk Music School will open on June 21 and extend through Aug. 1. Dean Bruce Simonds of the Yale School of Music, director of the Norfolk School, has announced that this year for the first time a course in the playing of wind instruments will be offered, under Keith Wilson, head of the Yale Band and assistant professor of wind instruments at Yale.

The six-week course includes lectures on the development of music, by Dean Simonds; group singing; individual lessons in piano, violin, cello, organ, wind instruments, and singing; special classes in musicianship; choral conducting; and speech.

The lectures will be given each week by Elizabeth Chase, assistant professor of the history of art and docent at the Yale Art Gallery, on Great Masters of Painting; and two by Chauncey Brewster Tinker, Sterling professor of English literature emeritus and keeper of rare books at Yale University, on Early Nineteenth Century Poets.

Informal evening activities include folk dancing and madrigal singing, both under Dean Simonds; the reading of plays and poetry; and additional illustrated lectures by Miss Chase. Each Wednesday afternoon a concert of chamber music will be given in Battell House, one of the school's six main buildings.

The faculty, in addition to Dean Simonds, Mr. Tinker, Mr. Wilson, and Miss Chase, includes: Luther Noss, professor of music and university organist at Yale; Marshall Bartholomew, associate professor of singing at Yale; Hugo Kortschak, assistant professor of violin-playing at Yale and head of the orchestral department at the Manhattan School of Music; George Brown, assistant professor of cello-playing at Yale; Arthur Hague, assistant professor of piano-playing at Yale; Virginia French Mackie; and Sydney Thompson.

The major aims of the school are to intensify the pleasure of music-making in groups and to enrich the student's background by study of art and literature. The only requirement for entrance is a serious interest in music, and no diplomas are awarded. The Norfolk Music School was founded in 1941 and is administered by the Ellen Battell Stoeckel Trust and Yale University. In the past ten seasons it has attracted students from Argentina, Brazil, Canada, China and England, and from 38 states.

Yale Music Students' Symposium

NEW HAVEN, CONN.—The Yale University School of Music was host for the Fifth Annual Symposium of the International Federation of Music Students, March 12-17. Attendance included over 200 students from the six member schools, three guest schools and elsewhere. The programs presented performances and discussions of original student works, and panel discussions on modern composition and problems of the modern composer. An innovation this year was a lecture series by Dimitri Mitropoulos, Paul Hindemith, Otto Kinkeldey, Paul H. Lang, Susanne K. Langer and Stefan Wolpe.

Member schools of the federation, besides the Yale unit, are the Juilliard School of Music, the Royal Conservatory of Music of Toronto, the New England Conservatory of Music, the Eastman School of Music and the Curtis Institute of Music. Guest schools were the Columbia University Music Department, the Contemporary School of Music and the Philadelphia Musical Academy. Chairman of the Yale arrangements committee was John L. Strauss, graduate music student from New York.

Knieste for Wingate School

Adam Knieste, who has been appointed voice instructor of the Wingate School of Music, East Orange, N. J., previously served in this capacity with the San Francisco Conservatory of Music, the San Francisco State College, and the Pierre Royston Academy of Music, New York. He has also been conductor and composer for the Louisiana State University Music School chorus; director of music for the Lookout Mountain Camp for Boys, Chattanooga, Tenn.; director of the U. S. Maritime Chorus in Boston and New York, and choral conductor of City Adult Education in San Francisco. Besides being winner of a scholarship in voice at the Louisiana State University, he was awarded University of Vermont vocal scholarships, first and second place in the State of Vermont.

Mr. Knieste has sung leading operatic roles in New Orleans with the Louisiana University Opera, and been soloist and organist with prominent churches in the East and on the West Coast. He appears regularly in TV and radio with NBC's Voice of Firestone, and has sung with NBC's Telephone Hour, the Packard Show, and the International Harvester series with James Melton.

Andover Organ Institute Plans

ANDOVER, MASS.—The summer session of the Organ Institute will open this year with a concert on July 22 by E. Power Biggs. Registration will be completed by July 23, and classes begin that afternoon. An innovation is the admission to the master classes of auditors, who will take part in the program of the Institute except that they will not play for criticism. Another new feature will be a discussion by each member of the faculty of his own methods of teaching beginners. The repertoire to be studied this year includes, in addition to music of the classic period, some new and little-known contemporary works. Giving concerts besides Mr. Biggs will be Fritz Heitmann, Arthur Howes, Arthur Poister, Carl Weinrich and Ernest White, and a chamber orchestra conducted by Mr. Howes will participate in Saturday evening concerts.

Marlboro School Ensemble Classes

BRATTLEBORO, VT.—The Marlboro School of Music at Marlboro College, located near here, will hold classes in ensemble music this summer for artists and students. Groups will meet daily. Students may work toward a degree in music or for college credit. Advanced students have the possibility of arranging for private instruction, and a few scholarships are available, those to receive them to be selected by the faculty according to merit. Living accommodations will be at Marlboro College.

The faculty for the summer includes Rudolf Serkin, piano ensemble; Louise Moyse, piano; violin, Adolf Busch, Blanche Honegger Moyse, Goesta Andreasson; viola, the same as violin; cello, Herman Busch; flute and woodwinds, Marcel and Louis Moyse.

Thor Johnson for Wisconsin Clinic

Thor Johnson, conductor of the Cincinnati Symphony, will lead the all-state orchestra section of the annual Summer Music Clinic at the University of Wisconsin, July 23-Aug. 11.

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Minneapolis College Schedules

MINNEAPOLIS, MINN.—Helen Luvaas Fjerstad, pianist, holder of the M. A. degree of the Eastman School of Music and for three years a member of the music department at St. Olaf College, has joined the faculty of the Minneapolis College of Music. She gives a piano recital in the college auditorium on April 10.

A six weeks summer piano master class will be held at the college by Helena Morsztyn, Polish pianist, from June 11 to June 18, a return engagement. The summer session also includes the 14th annual two weeks intensive (66 hours) choral training session for choral directors of colleges, churches and school supervisors, June 18 to June 29, under the direction of Peter D. Tkach.

Beethoven Piano Festival At No. Texas State College

DALLAS.—The School of Music of North Texas State College is holding a Beethoven Piano Festival, with Silvio Scionti as director, under the auspices of the Dallas Civic Federation, of which Elmer Scott is executive secretary. This opened on March 8, and continues on Wednesdayday evenings from March 14 through May 2, in Scott Hall. Those performing the master's sonatas are Johnny Woods, Joann Johston, Ernestine Berry, Monte Hill Davis, Jack Roberts, Boggs Ryan, Mary Nan Hudgins, John Sutton, Jack Guerry, and Albert Gillespie. The same series is being given in Fort Worth two days later.

Louise Jenkins Singers Heard

Betty Lou Thomas, teen-age soprano, pupil of Louise Jenkins, appeared as soloist on the Stars of Tomorrow part of the Jack and Jill Varieties television show, WPIX. Jean Higgins, another soprano in the same age bracket, was soloist for the Easter services of a Brooklyn church. Mildred Davis has been soprano soloist in St. Paul's Lutheran Church, Brooklyn, since September, and sings occasionally for the Lenox Road Baptist Church, where she is scheduled as featured soprano for a special Vesper Service in April. Miss Davis and Madeline Moore have frequently been soloists with the Equitable Life Choral Society. Marguerite Corriveau has sung at several weddings at St. Anselm's Church, Bronx, New York.

Oscar Wagner Presents Pianists

Oscar Wagner presented seven pianists and two guest artists in recital on March 10 at the Wilshire Ebell Theater, Los Angeles. The former were Edith Rapport; Dorothy Wright, Theodore Diaconoff, Lionel de Leon, John van Luen, Clifford McCormick, Vernon Overmyer; the latter, Joachim Chassman, violinist, and Joseph Eger, French horn.

Wins Theatre Wing Award

Rawn Spearman, American tenor, won the prize of a debut recital in Times Hall in the fourth annual American Theatre Wing contest on March 19. Mr. Spearman, born in Florida, and a graduate of Florida A. and M., served in the Army and later became a member of the Fisk Jubilee Singers. In 1949 he won the Marian Anderson Award. Howard Vandenburg, the runner-up, received a contract offer from the New York City Opera Company.

SCHOOL NOTES

Dr. Bob Jones, Jr., president of Bob Jones University, Greenville, S. C., returned the last of March from a tour of Europe which included Sweden, Denmark, France, England, Germany, Switzerland, Italy, Greece, Egypt, Jerusalem and Nicosia in Cyprus.

A new English version by Ruth and Thomas Martin of Weber's Der Freischuetz will be presented in Times Hall on April 12 and 15 by the opera class of Leopold Sachse at the New York College of Music. The musical director is Siegfried Landau.

Carol Byers, eleven-year-old pianist, pupil of the Cornell Academy of Musical and Dramatic Arts, Brooklyn, played the Mozart Concerto in D minor and other pieces in a program for the Brooklyn State Hospital.

Charles G. Reading presented a group of his pupils in recital in Carl Fischer Concert Hall. Those appearing were Jeanne Kirchmann, Eloise Cascio and Carlotta Ordassi, sopranos; and Frank Caroll and Leo Lozito, baritones. Mr. Reading was at the piano.

Providing "Music for the Men Who Fly," 60 Boston University students visited six Air Force bases in a ten-day, 2,000-mile concert tour, which opened March 18. The members of the combined Men's and Girls' Glee Club traveled in two chartered buses. Dr. James Houghton is conductor.

The Chicago Conservatory presented John Schiller in a piano recital in Curtiss Hall, March 28, in a program of Mozart, Beethoven, Schubert, Mendelssohn, Chopin and Liszt.

The Rizzo School of Music's spring calendar lists faculty recitals (April 11 and 25 in Kimball Hall by Richard Wozny, pianist, and Donald Bartleman, violinist); a student recital of original compositions of the Composition Department; student recitals by pupils of Andy Rizzo, Marie Moschine, Margaret Harris; joint senior recital by Genevieve Lenz and Donald Lazzel, and the school's first annual Commencement in Kimball Hall, Sunday afternoon, June 3.

The American Conservatory Inter-Fraternities (Delta Omicron, Phi Beta, Mu Phi Epsilon, Sigma Alpha Iota Sororities and Phi Mu Alpha Sinfonia Fraternity) presented outstanding members in recital in Conservatory Recital Hall, March 13. Those performing were pianists Mary Hartley, Ralph Dodds, Ruth Lowry, Genevieve Aleksunas, Lionel Lile, William Browning, Thalia Heim Davidson, and Russell Stepan; sopranos Patricia Rayney, Mary Donnelly, Marilyn Miller, Cecilia McVean, and Helene Brown; Wayne Pontus, trumpet; Frederic Griswold, baritone, and Jeanne Drawz, flute.

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